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ABSTRACT

This guidebook is designed for use in teaching students enrolled in preemployment laboratory education (PELE) clothing/fashion design programs. The first of two major sections includes an overview for teachers on planning, conducting, and evaluating a PELE clothing/fashion design program. Specific topics discussed in section 1 include (1) facilities and equipment, (2) teacher responsibilities, (3) student selection, (4) scheduling, (5) classroom instruction, (6) laboratory management, (7) laboratory experiences, and (8) utilization of class output. Section 2 presents the PELE clothing/fashion design curriculum. Lesson plans are presented withn seven areas: sewing and pressing techniques, custom sewing, repair and alteration procedures, design in clothing, fashion design and production, fashion merchandising, and routine business procedures. Each lesson plan follows a typical format that includes six parts: subject title, competency, objectives, sub-competencies, laboratory skills, and classroom concepts. A detailed reference list is appended. (LRA)

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PRE-EMPLOYMENT LABORATORY EDUCATION

CLOTHING/FASHION DESIGN GUIDEBOOK

Materials Developed and Distributed by

Home Economics Instructional Materials Center
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Directed by

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FOREWORD

Purposes for vocational education outlined by the 1976 Education Amendments include maintaining existing programs of vocational education, developing new programs of vocational education, and developing and carrying out vocational education programs within each state so as to overcome sex discrimination and sex stereotyping in vocational education programs. The Education Amendments provide for encouraging both males and females to prepare for combining the roles of homemakers and wage earners. The Vocational Act of 1963 and the Vocational Amendments of 1968 focused attention on the need for more occupational education programs for students at the high school level. Educators have become increasingly concerned about students who graduate or leave school without the vocational preparation for earning a living and who therefore fail to become contributing members of society. The 1963 Act and the Amendments of 1968 and 1976 have provided opportunities for schools to offer additional educational programs to help meet the vocational needs of students of both sexes in our competitive and technological society.

The gainful employment programs are not, in any sense, meant to replace the homemaking education courses directed toward homemaking. More and more persons in our society are assuming the dual role of homemaker and wage earner. Home economics thus has the responsibility for helping women and men meet the demand of both of these roles. An additional responsibility is that of providing training for students who may be interested in occupations related to home economics.

In summary, some of the reasons education for employment is appropriate in home economics are the following: with an increasing number of women employed outside the home, both men and women need preparation for the dual roles they are assuming; there is an increasing need for personnel in the service occupations related to home economics; the number of jobs for unskilled workers is decreasing; more and more jobs require training of some kind; and current information indicates the desirability for all secondary students to graduate with a saleable skill.

We, as home economists, must both meet the challenge to provide students with opportunities for gainful employment training while they are in high school and encourage them to consider advanced training after graduation.

The various subject-matter areas of home economics are relevant to a variety of occupations. There is a need in many occupations for employees who have had some training, but not necessarily a college degree or even college credit. During the past few years, an increasing number of people eat outside the home, leave their children in child care centers, purchase ready-made clothing, desire and require clean, pleasant surroundings in homes, hotels, motels, hospitals, schools, and public buildings. With the expanded demand for services, the need for more trained employees in the areas of care and guidance of children; clothing management, production, and services; food management, production, and services; home furnishings, equipment, and supplies; and institutional and home management and supportive services is apparent.

The Home Economics Pre-Employment Laboratory Education program is an occupational program which helps students prepare for the world of work or for advanced education in these occupational areas. Many students who participate in this program continue their educations either in technical schools or in colleges; others become full-time employees upon graduation.

The Clothing/Fashion Design Guidebook is designed for use in teaching students enrolled in PELE Clothing/Fashion Design programs. The guidebook covers competencies needed by entry-level workers in a variety of clothing-related jobs.

The following concepts are included: sewing and pressing techniques, custom sewing, alteration and repair procedures, design in clothing, fashion design and production, fashion merchandising, and routine business procedures.

The information included in this publication is presented in two sections. The first section includes an overview for teachers on planning, conducting, and evaluating a PELE Clothing/Fashion Design program.

The second section includes these clothing/fashion design concepts and sub-concepts:

> Sewing and pressing techniques introduces the student to the basic skills of machine sewing, hand sewing, pressing, and work procedures.
>
> The unit on custom sewing includes customer relations, pattern design and alteration, cutting and marking, and construction and fitting.
>
> Skill in repair and alteration procedures is developed through a study of repairs, fitting, and alteration.
>
> An understanding of design in clothing is developed through lessons on design elements and principles and textiles.
>
> Abilities in fashion design and production are developed through instruction and laboratory experiences in design, pattern making, cutting production, and assembly.
>
> Instruction in fashion merchandising includes procedures involved in retailing, display, and modeling.
>
> Study of routine business procedures prepares students for entry-level employment in clothing-related jobs.

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SECTION ONE

OPERATION OF A PELE CLOTHING/FASHION DESIGN PROGRAM

OPERATION OF A PELE CLOTHING/FASHION DESIGN PROGRAM

Overview of Program

The Home Economics Pre-Employment Laboratory Education Clothing/Fashion Design program is an occupational program which helps students prepare for the world of work or for advanced education in the area of clothing management, production, and services. Many students who participate in this program continue their educations in technical schools or in colleges, while others become full-time employees upon graduation.

Clothing and Fashion Design are two of the approvable PELE programs. In order to train students for employment in entry-level positions, the clothing/fashion design program should include instruction in various competency areas of clothing-related occupations. The list of competencies is included at the beginning of Section Two: PELE Clothing/Fashion Design Curriculum, page 41.

Many career opportunities exist in the areas of clothing management, production, and services. Laboratory experiences and classroom instruction are designed to provide students with knowledge and skills needed for gainful employment in these areas. These experiences are conducted in a commercially equipped clothing/fashion design laboratory on the high school campus.

Facilities and Equipment

The facility should meet minimum space requirements recommended in the current Vocational Homemaking Education Program Standards (Texas Education Agency). The Suggested Equipment List for Home Economics Pre-Employment Education--Clothing Service (Figure 1, page 33) identifies approvable equipment and shows an acceptable floor plan. Within funds available, equipment on the list is reimbursable according to the district's current percentage assignment for state participation in equipment funding. Request for equipment reimbursement is made on form VOC 052 R 75, Reimbursable Equipment Schedule. Items to be purchased are selected from bids submitted according to the local school district's policy. Major equipment (items costing $100 or more per unit) and minor equipment (items costing less than $100 per unit) must be listed separately. All items must be properly and adequately described including size and capacity when applicable. When completed, send three copies of the Reimbursable Equipment Schedule, TEA Form 221 and the superintendent's request for approval to the Director of Secondary Programs, Department of Occupational Education and Technology, Texas Education Agency, 201 East Eleventh Street, Austin, Texas 78701.

The laboratory should have a minimum of 1344 square feet. It should be planned to simulate a small clothing manufacturer and related clothing businesses. Adequate space must be provided for students to work efficiently and for the teacher to supervise laboratory work. Arrangement of the clothing/fashion design laboratory so that traffic patterns eliminate congestion and confusion is very important to insure efficient and realistic work activities. Plans for the facility must be approved by the vocational homemaking education consultant serving the school district.

Teacher Responsibilities

Since PELE Clothing/Fashion Design programs are designed to prepare students for entry-level positions in clothing businesses and industry, laboratories should simulate actual job situations. To achieve such a situation, the PELE teacher must assume the appropriate management role(s)--plant supervisor, head designer, cutting room supervisor, sewing room foreperson, head alterationist or clothing repairer, store manager, head display person, etc. Proper planning, efficient execution, and adequate evaluation are essential in order to insure successful learning experiences. The following is a brief synopsis of the PELE teacher's duties in relation to operating the PELE Clothing/Fashion Design program.

Project Planning--Planning must involve deciding what projects will be carried out in the laboratory. Projects should be planned in all aspects of clothing management, production, and services. Planning also involves determining utilization of class output, including both products and services.

Pattern Development--For assembly line projects, patterns must be developed which provide learning experiences needed by students at a particular point in their study. Patterns should also be developed to utilize the desired number of workers in their construction.

Procurement of Supplies--Supplies for the laboratory can be obtained more easily when the PELE teacher gains an awareness of possible sources. Once the possibilities are known, projects can be planned and needs determined for specific quantity and quality of items. In the case of donated fabrics and trims, pattern development must be based on the materials available, and any additional supplies must be secured after that. Purchasing procedures for laboratories vary according to school policy and locale.

Detailed Planning of Production and Services--Every project must be planned to fit into the scheduled laboratory units. Production time must be carefully estimated to insure that items are ready when needed. Plan clothing production and service activities for students which realistically duplicate those required in clothing businesses and industry. The students should be required to meet deadlines and experience normal pressures which exist in clothing management, production, and services job situations so that they will be better prepared for future employment. Plan each project in detail. Double check to be sure the number of people with the skills required and the physical facilities and equipment to carry out the project efficiently and effectively are available. Early in the year, projects should be kept simple. Increase difficulty as students gain skill and confidence.

Supervision of Production and Services--The responsibility of supervising students while clothing construction and service projects are underway in the laboratory involves many activities. Students must be trained to perform as they would on the job. While providing instruction for students, the PELE teacher must also supervise activities so that the laboratory becomes a realistic work situation with each worker assigned specific tasks to be performed under realistic job pressures.

Clean-Up--Thorough clean-up is a must for efficient operation of the laboratory or on the job. By clean-up time, workers are tired and are faced with perhaps their least favorite task. Preparing and following a detailed cleaning schedule in PELE laboratory work improves the efficiency and effectiveness of clean-up procedures. Such planning will pay dividends in both a cleaner facility and happier workers. Jobs in any area of clothing management, production, or service include housekeeping tasks, so including such tasks in laboratory work provides realistic training for actual job situations.

Evaluation--A continual plan of laboratory evaluation is essential in order to run an effective clothing service operation and to train students. When undesirable events occur in the laboratory, the teacher and students must try to discover why they happened and what can be done to prevent their occurence in the future. Evaluation can also generate valuable ideas for improvement.

Public Relations--The responsibility to "sell" the services offered by the PELE Clothing/Fashion Design laboratory rests squarely on the shoulders of the teacher. A good public image goes a long way in creating sales, provided quality work and products are offered. The entire image of the program may well depend on what the public sees when they come for fittings, to purchase from the laboratory's boutique, etc.

Training for Job Success--When training students in the laboratory, emphasis should be placed on workers' following specific procedures as instructed by supervisors. Every clothing manufacturer or clothing-related business has its own methods and specific procedures for performance of required tasks. People hired (even the experienced) must be taught how to do things according to the established procedures of the particular business or manufacturer. A worker's willingness and ability to follow directions is a key to success on the job.

Problem Solving and Decision Making--In all phases of operating the laboratory, the teacher is called upon to evaluate problem situations and make decisions regarding them. There is rarely one best solution for any problem. Frequently, problem solving and decision making are done within drastically limited time. It is inevitable that some mistakes will be made. Thinking carefully through the steps in the decision making process helps one to view the situation more clearly. Consideration of the various advantages and disadvantages involved in solving a problem in different ways, may also indicate directions to take in decision making.

The PELE Clothing/Fashion Design teacher has a great deal in common with managers and supervisors in apparel factories, clothing service businesses, and retail clothing stores. All must decide on the final product or service desired, plan production, teach the personnel how to produce the end product or service desired, and evaluate the final production or service, personnel, and procedures used to achieve it. The PELE teacher will place emphasis on training and evaluating the students. The manager or supervisor will look more at the process and the final product or service with an emphasis on costs and may use such evaluation to determine whether a particular worker is given a promotion or is fired. Using all available resources wisely and efficiently will help the teacher run a smooth and efficient operation in the classroom and laboratory. Resouces available to the teacher include:

1) Instructional Materials--The PELE Clothing/Fashion Design Guidebook provides the framework for class and laboratory instruction in clothing management, production, and services. The guide is divided into units which cover various subject areas. Specific statements describe competencies that students should achieve to be successful in clothing-related jobs. Successful achievement of these designated competencies should be required of students before passing grades are given. For each subject area, overall objectives are given to aid in guiding students toward various goals. Sub-competencies are stated which students should achieve in order to master the major competencies. Skills the students should develop through laboratory experiences and concepts to be developed through classroom instruction are given for each sub-competency.

   Various clothing-related textbooks and references are available which will aid in planning and implementing the instructional program. Free instructional materials may be available from textile producers, apparel manufacturers, equipment manufacturers, and trade associations. Opportunities in Clothing is a suggested textbook for use in combination with other instructional materials in the classroom. Trade journals, pamphlets, basic references, current and pertinent books and periodicals are needed. Resources should include books on fashion, clothing construction, apparel production, history of costume, and textiles. Reference materials should include periodicals on accessories, apparel production, men's fashions, women's and children's fashions, as well as general interest periodicals. The reference list accompanying the PELE Clothing/Fashion Design Guidebook suggests a variety of periodicals.

   Texts and reference materials in some aspects of clothing management, production, and services are extremely limited. In many areas of instruction the teacher will find it necessary to develop her or his own teaching materials. Mimeographed material may be produced from current materials in trade publications, brochures, bulletins and reports from trade associations, or materials obtained from business firms. Forms needed for apparel production and fashion merchandising units may be obtained by the PELE teacher in limited quantities without cost from local manufacturers and merchants. When forms and other materials must be reproduced in quantity for class use, permission to reproduce the materials should be obtained from their source.

A skilled teacher will make liberal use of merchandise samples, slides, transparencies, charts, industry materials and other visual aids to illustrate and visualize the concepts being taught. Again, these must usually be collected and/or prepared by the individual PELE teacher. In addition, the teacher may find it necessary to develop her/his own training films to supplement those available commercially. Be sure to update such materials regularly in order to keep them current.

2) Advisory Council--An advisory council is essential to obtain information and advice needed for effective planning and operation of the PELE Clothing/Fashion Design program. Advisors might include persons at different levels of employment representing industry, trade associations, related business and industry and, where appropriate, local labor organizations in the community. Members might include the owner or manager of an apparel shop, a wedding consultant, an employee from a textile mill, a tailor or alterationist, a custom sewer, or a fashion coordinator. Such individuals can provide valuable input and may be sources of providing jobs for PELE graduates. In many cases they may be helpful in securing donations of instructional equipment and materials, in providing assistance and facilities for field trips, and in identifying and obtaining instructional materials. Advisors should also include students, parents, and administrators.

Student Selection

The PELE Clothing/Fashion Design program is designed for students, both male and female, in grades 10, 11, and 12 who are interested in working in the apparel field. Many students are unaware of the career opportunities in clothing industries and businesses. They may need information on the jobs available and on opportunities for advancement. Students considering the program should be given the chance to meet successful workers at all levels of clothing management, production, and services.

A system should be used for enrolling students who have the potential to succeed. Acceptance for participation in the PELE Clothing/Fashion Design program should be based on the student's training objective, aptitude, interest, need, and physical or mental competence. Students enrolled should be manually dextrous, be able to discern colors, and enjoy working with fabrics. Some evidence of creative talent should be evidenced by students who are specifically interested in fashion design or display. Students interested in fashion merchandising should possess an outgoing and pleasant personality, ability to get along with people, and an interest in fashion products.

General school records, aptitude test results and information on the nature of the program can be useful tools in assisting potential students in making the decision of whether to enroll or not.

Scheduling

For an effective PELE program, the schedule should be planned to insure the following:

1) Adequate time for class instruction. At least 3 hours per week should be allotted for study of clothing management, production, and service and discussion of laboratory experiences. The remaining class time, about 2 hours per week, should be devoted to general instruction related to entering the world of work.

2) Adequate time for laboratory experiences. At least 5 hours per week should be spent in the PELE clothing laboratory performing tasks as similar as possible to ones performed in actual clothing factories and businesses.

3) Appropriate amount of time for different aspects of clothing management, production, and services. In order to use available resources efficiently and provide a variety of learning opportunities, laboratory experiences should be planned which are appropriate for the student's level of skill and which provide training in custom sewing, garment repair, alterations, fashion design, pattern making, cutting production, garment assembly, fashion merchandising, and modeling. Training in most, if not all, of these areas greatly improves the student's employability.

Classroom Instruction

Class instruction should be designed to help students gain knowledge of apparel businesses or industrial operations, how factories and businesses function, and the apparel worker's place in the world of work. The PELE Clothing/Fashion Design Guidebook should be used to establish a general plan for classroom instruction. It includes the concepts which should be included in class instruction in order to provide necessary background knowledge on which laboratory experiences are based.

Instructional materials from a variety of sources should be utilized in developing an instructional program. Clothing Assistant; PELE Clothing/Fashion Design Guidebook; and Clothing Services are publications available through the Home Economics Instructional Materials Center for various homemaking programs. These provide helpful suggestions for teaching many concepts in clothing and fashion design.

State adopted textbooks might be used for individual study or they might form the basis for classroom activities. State adopted textbooks that might prove helpful are Clothing: A Comprehensive Study, Clothing: Part of Your World, and Textiles for Homes and People. Additional information can be found in other textbooks and related resources included in the reference list attached to this publication.

Sources of Materials

The following is a list of companies and services which have materials available in clothing and fashion design. Most of the materials are free or available at a nominal charge. Addresses for these companies are included in the reference list attached to this publication.

- American Textile Manufacturer Institute
- American Thread
- Butterick Publishing
- Celeanese Fibers Marketing Company
- Coats and Clarks, Inc.
- Cosmo Products Company
- LaMode Buttons
- The McCall Pattern Company, Educational Department
- J.C. Penney Company, Inc.
- Kogos Company
- Simplicity Pattern Company, Inc., Educational Division
- The Singer Company
- Superintendent of Documents, U.S. Government Printing Office
- Union Special Corporation

Sources of Fashion News

Every business and profession has its own publications aimed toward those employed in the field. Likewise, fashion industry has its own trade publications. These papers and journals are intended to reach manufacturers, buyers, retailers, and others in the industry. Probably the best known publications are Women's Wear Daily and Men's Wear. A list of fashion trade publications is given below. Such trade publications are a "must" for the PELE library.

- American Fabrics and Fashions
- American Textiles
- Apparel
- Apparel Industry
- Apparel Manufacturer
- Body Fashions/Intimate Apparel
- Boutique Fashions
- California Apparel News
- Clothes
- Clothing Research Journal
- Daily News Record
- Earnshaw's Infant's and Children's Review
- Fabrics - Fashions
- Fashion Weekly
- Harper's Bazaar
- Homesewing Trade News
- Hosiery Newsletter
- Intimate Fashion News
- Men's Wear
- Menswear Advertising
- Modern Textiles Magazine
- Style International
- Teens' and Boys' Magazine
- Visual Merchandising
- Vogue
- Women's Wear Daily

Another source of fashion news is consumer magazines. Each fashion magazine aims at a particular audience. A list of the magazine types, magazine titles, the audience to which they are directed, and a brief summary of the magazine content is included in Figure 2, page 10.

One of the most important media for communicating fashion news is the newspaper. Because the newspaper is printed daily, it communicates the most current fashion ideas quickly. Stores use this form of media to let consumers know the latest fashion news. Special family sections, or circulars in Sunday newspaper editions include fashion news and advertising. The New York Times also publishes special men's and women's fashion supplements each spring and fall.

FIGURE 2

MAGAZINES AS SOURCES OF FASHION NEWS

Magazine Type	Magazine Title	Audience	Content
High Fashion	Vogue Harper's Bazaar	Mature, well-to-do women.	New fashion trends; greatly influence fashion; widely read by persons in the clothing trade and by those who create fashion news.
	Mademoiselle	Prosperous college girl and young married women.	Coming trends and merchandise; features more expensive clothes than Glamour, Seventeen, Co-ed, Teen, and Ingenue.
	Glamour	Career women and average college girls.	Moderately priced clothes; largest circulation of the fashion magazines.
	Seventeen Co-ed Teen Ingenue	High school and college girls.	Young looking and moderately priced clothing; aimed at the younger segment of the population.
	Brides Modern Bride	Women about to be married.	Current trends in bridal gowns and accessories.
	American Girl	Sub-teenager girls.	Current fashion trends for junior high girls.
Family Magazines	Family Circle Woman's Day Ladies' Home Journal Good Housekeeping McCall's	Homemakers	Articles on a variety of topics including women's fashions; greater circulation than the fashion magazines.
Women's Magazines	Cosmopolitan Redbook MS.	Women	Articles and advertisements on fashion; considered liberal in nature.
Men's Magazines	Esquire	Intellectual men	Advertisement's of men's fashions; articles on the latest men's fashions.
	Argosy True	Men	
	Playboy Penthouse	Younger Males	
	Boy's Life	Sub-teenager boys.	

FIGURE 2 (CONT.)

Magazine Type	Magazine Title	Audience	Content
General Magazines	Time Newsweek Reader's Digest Holiday Ebony Essence	Entire public	Fashion articles and advertisements; occasional fashion news.

The television is also an important source of fashion news. Retail stores make use of television for fashion advertising. Local television shows often include fashions in their format. The national network shows such as Today occasionally cover fashions and fashion designers.

Direct mail is another force in fashion merchandising. The catalogs of such mail order firms as Sears and Roebuck, Montgomery Ward, Speigel, and J.C. Penney are sources of fashion information. Monthly statement enclosures, circulars, folders, pamphlets, and brochures from stores are other sources of direct mail fashion news. At Christmas, many of the large stores issue a holiday catalog including fashions for gift ideas.

Fashion manufacturers also use direct mail at the trade level. Many firms send brochures or catalogs covering their spring and fall lines.

Students should be made aware of the vast sources of fashion news in order that they may become familiar with the always changing fashion trends and news.

Laboratory Management

Management of the PELE Clothing/Fashion Design laboratory entails a variety of concerns including sources of instructional supplies, storage and control of supplies, training, methods, quality control, recognition of quality performance, safety, sewing machine adjustment and repair, and planning laboratory projects.

Sources of Supplies

In both fashion design and apparel production, it is imperative that students have a constant supply of fabric available for experimentation and practice. Unfinished muslin is also needed for instruction in pattern development. To reduce the cost of these supplies, the following suggestions may be useful:

1) Donations of fabrics and other supplies, such as trimmings and notions, for student use may be obtainable from local apparel manufacturers or textile mills.

2) From the community, the PELE teacher may be able to obtain donations of clothing, fabric, and notions.

3) Defective products and flawed fabrics can be purchased inexpensively from apparel factories and textile mills.

4) Discounts on fabrics and notions may be available when

   a) purchase is for school project
   b) quantities are large
   c) bolt ends or remnants are purchased.
   d) flawed fabric is purchased.
   e) out-of-season fabrics and notions are purchased.

5) Bargains may be found at end-of-season clearance sales, discount stores, and "going-out-of-business" sales. Caution--be sure you can make worthwhile use of purchases!

6) Unclaimed garments might be donated by local laundry and dry cleaning shops.

Storage

Storage space must be carefully planned for all aspects of the PELE Clothing/Fashion Design program. Space is needed to store equipment, illustrative materials, fabrics, and notions, for instructional use. Students also need space to store pattern blocks, garments under construction, as well as fashion design drawings and paintings.

Each student should have a tote tray or box for personal supplies. Locked storage for these should be provided. Lock by classes. A wardrobe closet is needed for hanger storage of muslins, partially finished garments, and garments being repaired or altered.

A good system for storing students' fashion designs is vertical slots with dimensions sufficient for the largest pieces to be stored. With this system students can keep their work in a large portfolio, which in turn, fits into an assigned space.

General storage space should include storage units with shelves deep enough to store rolls of fabric. The most common width for cottons and synthetics is 45 inches, and this depth shelves should be adequate for most fabrics. Fabrics that are wider are usually rolled with a center fold and need no additional space. A section of this storage unit might also serve to store rolls of patternmaking paper. Papers for patternmaking should include plain white bond, oak-tag, and marker making paper. Piece goods storage should be located adjacent to the cutting table to save time and energy in handling materials. A wardrobe closet is needed to store muslins, patterns on hangers, and other illustrative materials. Shelf space should be planned for storage of patterns and drafts, as well as tools and equipment needed for demonstrations. A place should be provided for storing spare machine parts for use in minor equipment repairs to be made by the PELE teacher and students. A file cabinet is needed to store instructional materials and program records.

Safety

Common accidents in clothing and fashion design related occupations include punctures, shocks, cuts, burns, and falls. Cutting and pressing equipment and sewing machines present the greatest hazards to the worker in the laboratory.

Job safety in the use of power machines cannot be overemphasized. Careful training should be provided on the safety rules and regulations required by employers. Documentation should be maintained for all safety training provided. Careful, consistent follow-up is also necessary to insure compliance with safety rules.

The following are important aspects of teaching industrial sewing safety:

1) Direct students to wear simple, tailored clothing with no loose, bulky, or dangling parts which might get caught in the sewing machine.

2) Teach students good posture for sewing to prevent ill health, fatigue, reduced efficiency, and increased possibility of accidents.

3) Require cleanliness, neatness, and orderliness in the laboratory at all times.

    a) Workers should be neat.
    b) Workers should have clean, dry hands to prevent soiling or damaging the fabrics.
    c) The work surface of the sewing machine should be kept clear.
    d) No food or drinks should be consumed at or near machines and work areas.
    e) Aisles between machines should be kept clear.
    f) The floor should be kept free from oil, water, or other substances which might cause a fall.

4) Observe general sewing safety rules.

    a) Workers should never put pins or needles in their mouths.
    b) Open scissors or other sharp objects should not be placed on the machine.
    c) Workers should be taught to concentrate on the task at hand while operating the power sewing machine.
    d) Students should be taught to hold the plug, not the cord, when disconnecting electric cords.
    e) Carelessness and horseplay should not be tolerated.
    f) Never remove required finger guards from power sewing machines.
    g) Never sew over pins.

5) Keep all equipment in proper working condition.

    a) Equipment needing repair should be reported immediately.
    b) Repairs should be made promptly.
    c) Students or teacher should not attempt to make any adjustments or repairs which they are not qualified to do.
    d) Burned out light bulbs should be replaced promptly. Be sure to keep spares on hand.
    e) The motor should always be turned off when a machine is not in use or when repairs are being made.

f) Machine should be off when threading the machine, replacing the needle, or changing the bobbin.
g) Clean machines once a week. Brush out lint each day.

6) Handle emergencies intelligently.

a) All accidents should be reported and any injury treated, no matter how minor.
b) Teacher and students should know the locations or switches, plug-ins, and fuses and how to turn off the main switch in case of an emergency.

Laboratory Experiences

Laboratory experiences permit students to work in a specially designed facility in order to gain actual work experience in clothing management, production, and services. The teacher is responsible for planning and supervising laboratory experiences. Laboratory assignments should be made through use of student work schedules to insure that every student is aware of his/her duties. Student schedules should be designed to insure that each student is assigned a variety of clothing management, production, and service tasks and learns to operate each piece of equipment in the laboratory.

The project planned for a particular laboratory experience should be used to determine the number of student workers assigned to specific tasks. Assigning more students than needed should be avoided as it decreases the learning value of the experience and may even cause confusion and hazards in the laboratory. Students not scheduled to participate in a particular laboratory experience may be assigned individual study, observations, or special tasks such as inventorying supplies, or other tasks related to laboratory management.

To allow students to gain as much proficiency as possible in the tasks necessary for successful job performance, participation in the laboratory should involve a variety of activities:

1) custom sewing
2) garment repair
3) alterations
4) fashion design
5) pattern making
6) cutting production
7) garment assembly
8) fashion merchandising
9) fashion display
10) modeling

Experiences should result in student competencies according to the list on page 41.

Custom Sewing

The custom sewing unit should emphasize the management aspects of clothing construction. To succeed in custom sewing, students must develop a sense of fashion, creativity, ability to modify patterns, high quality sewing skills, attention to detail, etc. The custom sewer needs to know how to plan a well-organized work area in order to make the best use of time and energy during the construction process. Work schedules should be developed which allow time for a satisfactory standard of work, yet utilizing time- and energy-saving techniques for greater profits. The importance of accurately estimating the time needed to construct a garment should be stressed throughout instruction. Students should learn to organize their work into units to simplify garment construction. An adequate number of fittings should be planned for each custom-sewn garment constructed in the laboratory. Desirable attitudes which contribute to customer attitudes should be stressed in all phases of laboratory work. Adequate records should be kept on customer measurements, construction for a particular garment, finances, etc.

Garment Repair

Workers in clothing repair must be familiar with basic hand stitches and sewing techniques. They must be able to operate the sewing machine and know how to perform the basic repair techniques. In addition, students should be taught how to determine the advisability of repairing or replacing parts on garments. Students should be provided opportunities to repair or replace parts of women's, men's, and children's garments. Repairs should include patching, darning, repairing rips, reinforcing seams, and repairing pockets, zippers, and fastners. Emphasis should be given to use of acceptable techniques and completion of tasks in a minimal amount of time. Students should also learn to perform clerical duties related to working with customers and to the operation of the business. These duties include estimating cost, determining pick-up date, arriving at a work-agreement with the customer and keeping financial and customer records.

Alterations

Students studying alterations should become just as familiar with all the techniques of clothing construction as if they were doing custom sewing. Students should learn the markings and symbols which alterationists use for alteration tags and tickets. Fitting techniques should be thoroughly taught as well as sewing techniques. Students should learn to make common alterations during their first year in the program, more advanced alterations the second year. Stress the completion of each alteration task in a minimal amount of time. In addition to learning to make alterations using appropriate construction techniques, students should learn to evaluate whether or not an alteration can even be made. Students should be taught to handle the business aspects of being an alterationist in a businesslike manner. Instruction should include the techniques for reaching a work agreement with customers and the importance of keeping customer work records. Prices charged locally for alterations should be thoroughly investigated as a part of class instruction.

Fashion Design

The unit on fashion design should provide instruction on working with line, color, shape, and texture. Students' creative and productive imaginations should be encouraged. Instruction on textiles, history of fashion, fashion trends, and fashion merchandising provide the necessary background for apparel design. Draping and fashion drawing are essential elements of instruction. The professional approach to fashion drawing should be stressed. Students should learn to draw the fashion figure with ease and flair using pencil, felt-tipped pen, and water colors. A wide variety of techniques commonly used by fashion designers and illustrators should be introduced. Emphasis should be placed on clearly defined representation of various types of fabrics and materials used in fashion. In addition to women's apparel, students should be taught to draw children's wear designs for boys and girls of all ages, and men's apparel. Fashion illustrations should also include accessories including handbags, gloves, belts, scarves, and shoes.

Provide opportunities for students to improve their skills by practicing drawing from a model or from fashion photographs. Laboratory exercises should be provided to provide practice in drawing garment details including collars, sleeves, and skirts. Students should also be given assignments which help them learn to create texture and pattern effects when using pen and ink, crayon, felt pens, brush and paint, water colors, colored inks, etc. Because designers must be able to draw the human figure, students who are seriously interested in fashion design should be encouraged to attend life drawing classes and to study anatomy.

When a sketch is selected for production it must be drawn in greater detail. Proportions must be accurately depicted in order for the design to be correctly interpreted by the pattern cutter. A back view, as well as a front view, of the design is required. Any intricate details should be drawn separately. Notes should be given with the sketch explaining details which cannot be shown in the drawing, such as fastenings, linings, or how the collar is to be attached.

An example of the type of production sheet used in industry is shown in Figure 3, page 17. It gives costing details for the garment including materials, trimmings, yardage, sample color, lining, interlining, etc. The chart has two figures for use in illustrating front and back views of the garment and for making sure that every detail is accurate including placement of darts, seams, pockets, buttons, etc.

Students should also learn to do presentation drawings. These are more polished drawings. Careful consideration should be given to the arrangement or "layout" of the drawing. Students should be taught to observe the following practices when making presentation drawings:

1) Always allow a margin on the page.
2) Carefully place the design sketch.
3) Add a back view.
4) Include notes giving the details of the garment.
5) Attach a sample of fabric to the sheet.
6) Preparation for further training.

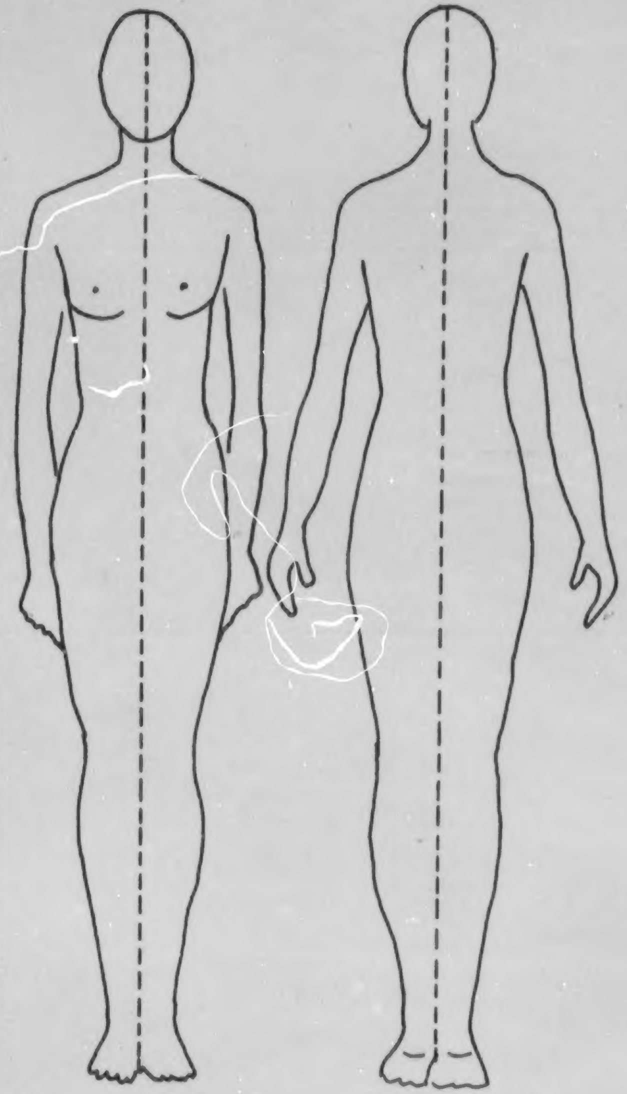
Pattern Making

The methods of draping and pattern drafting taught should approximate as closely as possible the pattern making practices followed in the industry. Students should learn to drape basic patterns and to manipulate them to achieve numerous design variations.

For each garment, a carefully made pattern must be constructed for each part of the garment. The pattern pieces must fit together accurately and result in a finished garment of specified size.

FIGURE 3
PRODUCTION SHEET

	RANGE		STYLE NO.		DESIGN NO.		
	CODE	COMPOSITION		WIDTH	YARDAGE	SAMPLE COLOR	
MAIN MATERIAL							
CONTRAST MATERIAL							
LINING							
INTERLINING							
	DESCRIPTION	SUPPLIER	DESIGN NO.	PRICE	PER YARD	ZIPPER	BUTTON HOLES
OUTSIDE PROCESS							
OTHER TRIMMINGS							
	DESCRIPTION	QUANTITY/ WIDTH	SUPPLIER	DESIGN NO.	LINE BUCKLE	PRICE	
BELT							
BUTTONS							
NOTES							



Every pattern piece must be carefully checked to be sure it fits the pieces it joins. The completed garment should be checked on a dress form for correct placement of the darts, seams, rolls of the collar, drape of the sleeve, and hang of the skirt. It should also be tried on a live model to test the movement of the garment when the model raises her/his arms, walks, sits, etc. Only when the garment has passed all these tests is the pattern considered perfected.

Measurements for basic pattern blocks are based on the United States Department of Commerce, National Bureau of Standards, PS 42-70. The amount of ease allowed is consistent with modern manufacturing of popularly priced garments. Students should be taught to take and double check all measurements for pattern blocks accurately using both inches and centimeters. Pattern drafts are made from these basic measurements.

Instruction should be given on making basic pattern blocks including bodice front and back, torso front and back, sleeve, skirt front and back, and pants front and back. Pattern blocks can also be taught for other frequently used shapes such as a princess body, a gusset sleeve, or a six gored skirt. All the basic blocks should be constructed without seam allowances.

Students should be taught how to use the basic pattern blocks in drafting the pattern for a particular garment design. Common allowances for seams, extensions for buttons and buttonholes, and extensions for facings should be included in the instruction. Students should learn how to use notches to indicate seam allowances to match one piece of pattern to another, to mark the width of darts, tucks, or shirring, and to indicate the center front, center back and waistline. They should also learn to use punches to indicate placement within the garment piece of darts, pockets, trims, etc.

Beginning with the basic pattern blocks, students can learn to develop patterns for a variety of garment designs. Designs should become more difficult as the students' skills increase.

Students should construct sample garments to check finished designs which have been draped or drafted. The more complex problems of draping and pattern drafting can be explored by advanced students. Such problems include drafting basic patterns from measurements, tailored garments, and soft draping and other intricate effects. The basic principles of pattern grading should be taught. Projects should approximate as closely as possible the challenges that are found under normal working conditions.

Cutting Production

Students should survey the many functions performed in the cutting department of an apparel manufacturing organization. The fundamental concepts of marker making, spreading, and cutting should be included in instruction. Fabric utilization and the quality aspects of marker making should be stressed. Students should study the different kinds of markers and marker duplicating systems used in the apparel industry. Students should learn how to spread fabric manually and by machine. They should also learn the basics of operating and controlling different kinds of fabric spreading machines through reading, visuals, and field trips. Students should learn how to properly manipulate fabric for shade and damage control. Students should acquire the basic skill of cutting by hand. They should acquire basic information on the adjustment and operation of industrial cutting machines. The preparation of the cut work for sewing should also be studied. The principles and techniques of sorting, ticketing, and bundling should be discussed, demonstrated, and practiced.

Garment Assembly

Students should become familiar with the basic procedures of garment construction including hand and machine sewing, internal work handling, pressing, and finishing as practiced by the manufacturer. They should learn how to operate different kinds of industrial sewing machines and attachments. If the student later seeks employment as a sewing machine operator, the techniques for operating the basic industrial sewing machines provided in the PELE Clothing/Fashion Design laboratory can be applied to operating more highly specialized machines.

The teacher who has not worked in an apparel factory may find it beneficial to train as a sewing machine operator at a local factory. Such training would provide the opportunity to observe training techniques used and to learn factory sewing techniques.

Before training in actual machine sewing operations begins students should learn to adjust sewing machine chairs to fit their own heights. They should also learn to adjust the machine and the positions of the treadle for comfort.

A high degree of speed is essential to all volume apparel production. Thorough training in the use of the power-driven machine can develop the skill necessary to work at the fast, steady pace required for commercial sewing.

The most common procedure used by apparel factories for training sewing machine operators is as follows:

1) Instruct worker on the parts of the machine and how they are used.

2) Teach how to properly care for the machine.

3) Teach how to thread the machine.

4) Teach operation of the machine with proper coordination of feet and hands, stressing the importance of safe working habits.
A slow speed may be used at first to encourage learning proper methods and motions and smooth handling of work. However, speed must be increased as quickly as possible to prevent the worker from becoming dependent on the slower speed.
Scraps may be used while the student is learning to control the machine.

5) Teach straight stitching, curving, turning under seams, back stitching, edge stitching, etc.
Some companies have trainees begin sewing on paper tracings varying from simple to complex. Others have them use scraps and miscut garment pieces for practice.

6) Use models to show bad stitching and its causes, the causes of thread breaks (such as thread out of tension, needle misplaced, bad needle, etc.).

As the student develops skill, increase emphasis on speed and pace. Emphasize coordination, use of correct methods and motions, and the importance of quality thoughout training. Make sure students always observe quality standards. Watch for bad habits as the student starts performing particular operations. Bad habits are much easier to start than to break.

A progress chart may be kept for each student. Should a particular student not be progressing satisfactorily, a stop watch may be useful in identifying the particular element of the job that retard the student's efficiency. For example, the student may be proficient in machine operation but lack skill in material handling. In that case, extra practice may be required in picking up and disposing of work, the two main aspects of material handling.

Various *hand sewing* operations used by apparel manufacturers should also be taught. Most of these techniques will be the same as those taught in the custom sewing unit.

Time- and energy-saving *methods* should be used consistently. Methods should be similar to those used in the garment industry. A variety of time-saving techniques should be taught. Time- and energy-saving techniques should include backstitching or staystitching, stitching without pinning or basting, chaining or keeping work connected through a number of pieces, then cutting connecting threads at once, and efficient ripping.

What is quality? One dictionary definition of quality is "degree or grade of excellence." In accordance with this definition, what is quality to one manufacturer may be called inferior workmanship by another. The teacher should require excellence while making clear that the exact definition of quality is often related to the price level of the garments produced.

Quality control is based on standards. Standards must be clearly defined in specification form in the PELE laboratory just as they are in industry. Standards must be specified for every operation used in constructing the garment. The following is an example of the quality specifications for the pocket on a man's shirt:[1]

> Inspect for - 5-1/2" (± 1/4") down from neck opening. Side of pocket vertical to side of shirt. 3" (± 1/4") from edge. Stripes, plaids, checks, or patterns should match (tolerance ± 1/16"). Uniformly stitched, no puckering, skipped or broken stitches, or raw edges. 20 S.P.I. should lay flat. Stitching 1/32" from edge. 3/8" triangle formed each corner at top.

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[1] *Basic Studies in Apparel Management*, Report No. 2, *Garment Quality Control*. (Great Neck, New York: Apparel Institute Inc., n.d.) pp. 11-12.

In the apparel factory, quality control must be maintained from the first operation in garment production to the last, from the cutting room to the shipping room. The same type of quality control should be used in the PELE Clothing/Fashion Design laboratory. The following lists indicate the types of control required:[2]

In the Cutting Room

1) Responsibility for the Shading of Cloth Before Cutting
2) Exactness of Cutting
   Routine checks should be made of top ply, middle ply, and bottom ply. These checks may be done for every bundle that is cut, or for one bundle out of a lot, or for a bundle out of every ten lots.
3) Size of the Garment
   Finished garments should be measured for conformance to predetermined standards.

In Providing Operator Aids

1) Chart Showing Correct Aids for Each Operation
   What needle, feed dog, and presser foot are required for each operation?
   Have the correct folder, guide foot, or gauge been designated for each operation?
   Are these items performing efficiently?
2) Maintenance Schedule
   Is there a specified maintenance schedule and is it adhered to?
   Are operators instructed as to how and when to clean their machines and the surrounding area?
      Is there a follow-up procedure to check the effectiveness of these measures?

In the Sewing Room

1) Operator Training
   Have the operators been trained to watch their machines for signs of mal-operation?
   Do operators know and observe good housekeeping rules?
   Do they know what to do when they discover an error?
   Do they know and follow the correct sewing method?
2) In-process Inspection
   Has an appropriate level of inspection been established for each operation?
   Is an appropriate form utilized for recording inspection findings?
      This information can aid in identifying students who are making frequent errors and enable the teacher to work with the student to improve.
   Are all repairable garments returned to the responsible operator for repair on his/her own time?
   Are garments given a final inspection?

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[2] Basic Studies in Apparel Management, Report No. 2, Garment Quality Control. (Great Neck, New York: Apparel Institute Inc., n.d.) pp. 12-16.

In the Pressing Room

1) Quality Control Report
   Is a quality control report made on pressing tasks?
2) Rejection of Sub-Standard Garments
   Do pressers reject garments which do not meet quality standards?
3) Pressing Standards
   Do pressers observe quality standards for pressing tasks?
   Does the pressing department maintain its own quality control?

In the Shipping Room

1) Rejection of Sub-Standard Garments
   Do boxers or packers reject inferior garments?
2) Packing Standards
   Does shipping room maintain quality standards for packing?
   Does someone check to be sure standards are maintained?

For many factory workers, as operation time decreases earnings increase. However, incentives other than monetary ones are often used. Many factories offer prizes and praise for good performance. Colored flags, stars, or charts are one form of recognition frequently used by apparel manufacturers. Special clubs, privileges, and rewards may also be used. PELE students might become eligible for membership in the President's club for above average performance. Other incentives might include football or theater tickets, or some special privilege. The possibilities are endless.

It is a valuable learning experience for students to help set their own production goals. Resulting rewards are then more meaningful.

All maintenance begins with basic cleaning on a regular basis. However, students should also learn to recognize signs that a sewing machine needs adjustment or repair. They should learn to make simple machine adjustments generally required of sewing machine operators. The sewing machine operator is not a mechanic, however. Students should be taught which adjustments or repairs they should attempt themselves and when the service man should be called. Thorough instruction should be given for all adjustments and repairs students are expected to make with particular emphasis on safety. Students should never attempt to make a repair or adjustment they have not been trained to do.

Students should learn and practice internal work handling techniques used by apparel manufacturers. Basic instruction should be given on the storing, dispatching, and supplying of work in process, and the supplying of equipment and trimmings for work in process.

Students should be taught the importance of pressing in garment assembly. They should learn how to maintain and operate commericial pressing equipment. Instruction should be given on both hand irons and various types of pressing machines. A variety of pressing machines can be observed on field trips to laundry and dry cleaning establishments and apparel factories. Emphasis should be placed on means of obtaining quality pressing.

Instruction should include an introduction to the principles and techniques of garment finishing including trimming, ticketing, folding, pinning, and packaging. Emphasis should be placed on developing manipulative skill in these job tasks.

Fashion Merchandising

The fashion merchandising phase of the PELE Clothing/Fashion Design program provides training for a variety of entry level career opportunities including salesperson, assistant buyer, merchandise trainee, and stock person. Instruction in fashion merchandising should include the basics of the distribution process, retailing, stocking, and salesmanship. Students should learn types and characteristics of customers and ways to relate to customers effectively. Emphasis should be given to learning as much as possible about fashion merchandise. Product knowledge should include textiles, fashion terminology, history of fashions, fashion design, trends, size ranges of apparel products, garment construction, and alterations possible on various styles. Instruction should also include information on marking merchandise, various types of price tags, and attaching price tags to merchandise. In addition, students should learn the role in fashion merchandising of fashion promotion including publicity, advertising, sales, fashion shows, displays, and the merchandising techniques used to forecast and promote new fashions.

Fashion Display

Learning experiences in fashion display should emphasize both window display and in-store display. Students should learn the types of retail displays and criteria for designing each type of display. They should learn the types of displays which might be used, and the influence of the store's "personality" on display. Effective displays involve use of the elements and principles of design, merchandise, props, background, lighting, and signs. In addition, students should learn to coordinate displays throughout a store using theme, composition and arrangement, and color. Fashions produced in the laboratory can be used to provide display experience.

Modeling

Training for modeling has two important aspects: (1) training in basic modeling techniques, and (2) teaching routines, routes and cues for a specific show.

Basic instruction on modeling should include makeup application, skin and hair care, diet, exercise, posture, and wardrobe planning. It should be stressed that makeup and hair styling should be appropriate for the clothing being modeled. Stage makeup should be a little heavier than makeup for streetwear, but not extreme.

The first step in teaching basic modeling techniques is instruction on how to walk properly. To slow or vary the pace, models can be taught to pause and pivot. A mirror wall is a useful aid for teaching these basic techniques. The teacher (facing the mirror 6 to 8 feet from the wall) can demonstrate a technique so that students standing behind the teacher can see both front and back views at once. Models must be taught the appropriate way to unbutton, remove, and carry coats and jackets to show details of the garment underneath. Facial expressions are another important aspect of modeling training.

Behind the scenes activities for a fashion show also provide valuable teaching opportunities. These activities include determining the location of the show, timing the show, planning meetings, deciding the theme, planning the merchandise garments and accessories. A floor plan must be developed for the show. Fitting provides valuable experience, planning the sequence of garments, and the show's finale require careful consideration. Models must be coordinated with the merchandise. Rehearsals must be conducted. Merchandise must be packed and transported before and after the show.

Each garment selected for the fashion show should be properly tagged (see Figure 4, page 25) with the model's name, a brief description of the garment, category, and a position number. In addition to the garment tags, fitting or garment sheets (Figure 5, page 26) can be made up for each piece. Each of these lists the model's name, category and sequence number, a complete description of the garment and accessories. Several copies of the fitting sheet can be made for each garment. These can be used in dressing rooms to line up the models or by the commentator to develop the commentary. They can be rearranged to try various combinations or sequences of clothes. Fitting sheets can be placed in a notebook for use in checking off alterations and accessories as they are completed. An alternative to using fitting sheets, utilizes commentary cards (Figure 6, page 27) and model sheets (Figure 7, page 28). The commentary cards should contain the model's name, a complete description of the garment and its accessories. The model sheets contain the model's name, height, shoe, stocking, and foundation sizes. Once fittings are completed, the run-off or sequence of garments can be finalized working with the tagged garments on the racks. Similar styles are usually grouped together to demonstrate a fashion message.

As plans for the show are finalized tagged garments and their accessory bags should be placed on clothes racks. All hang tags should be removed from clothes and accessories.

Instruction for the show can be given at a run-through or for more experienced models just before dress rehearsel. Instruction should include the pacing, spots for pivots and pauses, and exit. (See Figure 8, pages 29 and 30) If routes vary from one appearance to the next, the changes can be noted on model sheets hung in the dressing room. The true lapse between each model's entrance should be pointed out. This may be done by pointing out the spot where the model just ahead should be when the model makes an appearance or by noting cues from the commentator or music. When several models are to appear at once, their order should be clearly established to prevent hesitations and confusion. Any dance steps required can be taught to the group or to one model who in turn teaches the others. Routines, choreographed by a professional dancer, can be taught during special rehearsals for that purpose. Finally, be sure models know the shortest route to the dressing room and how much time they have for each change.

The role of the commentator should be assumed by a person who is attractive and well-groomed, and who has a good voice. The commentary must be written to "sell" the garments in the show. The basic tool of the commentator is control of the show's pace. Practice is essential. Fillers to be used in event of unexpected delays are valuable.

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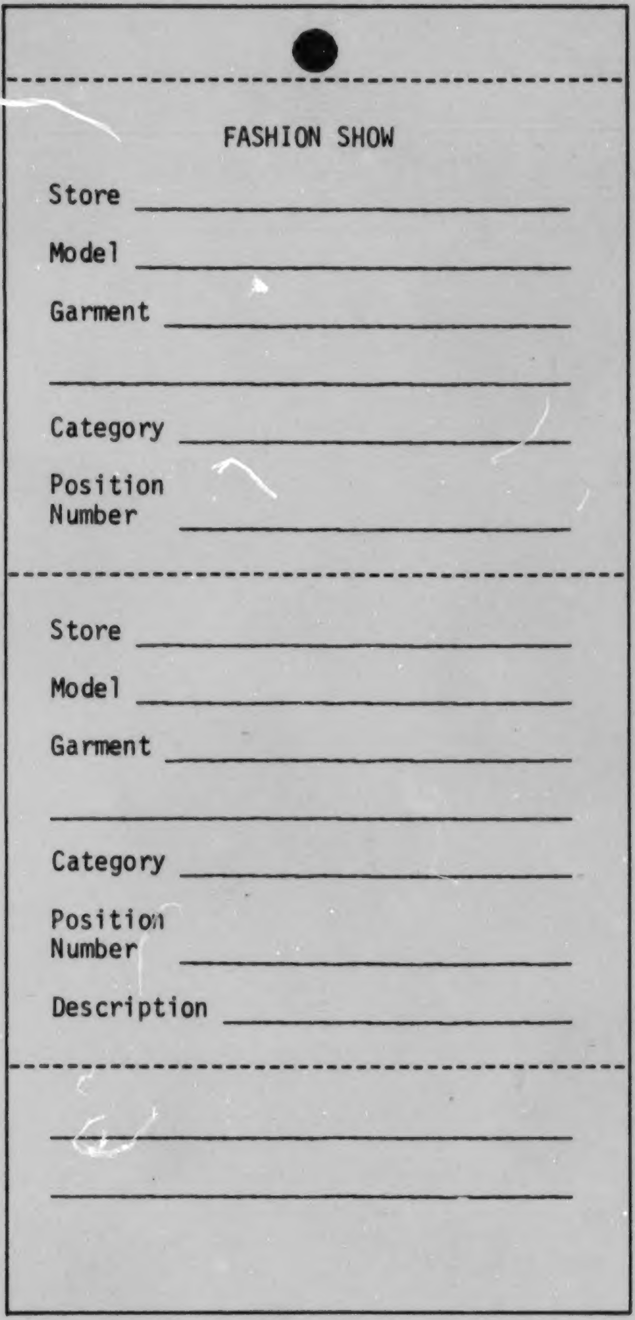
FIGURE 4

GARMENT TAG



FASHION SHOW

Store ______________________

Model ______________________

Garment ______________________

____

Category ______________________

Position Number ______________________

Store ______________________

Model ______________________

Garment ______________________

____

Category ______________________

Position Number ______________________

Description ______________________

____

____

FIGURE 5

Fitting Sheet

Name ______________________________ No. ____________

Shoe ____________ Hosiery ____________ Head ____________

Description:

Accessories:

hat
belt
shoes
hosiery
handbag
gloves
foundations
scarf
jewelry
other

FIGURE 6

SAMPLE 5" x 8" COMMENTARY CARD

II	SHARON BLACK	14
Scene Number	Model's Name	Number in Lineup

SHARON BLACK SHOWS HOW YOU CAN LITERALLY EXPRESS YOUR FEELINGS BY MIXING TEXTURES. IN THIS OUTFIT, THE COUNTRY CASUAL FEELING IS EXPRESSED BY THE ROUGH TEXTURE OF TWEED IN THE SUEDE-TRIMMED JACKET. THE WOOL PLAID SKIRT IS DONE IN A SMOOTH FLANNEL SOFTENED BY A TOUCH OF MOHAIR. THE CRISP GABERDINE SHIRT IS TOPPED BY A CABLE KNITTED SWEATER VEST WHICH ADDS A TOASTY TOUCH. THE NATURAL COLORS OF GOLDEN WHEAT AND AUTUMN LEAVES MAKE THIS OUTFIT PERFECT FOR A LEISURELY STROLL IN THE COUNTRY.

END OF SCENE--MUSIC BREAK HERE

FIGURE 7

Model Sheet

Name ______________________________

Height ______________ Head ______________

Shoe ______________ Hosiery ______________

No. ______________

Description:

Accessories:

Props:

Makeup/Hair:

Note:

No. ______

Description:

Accessories:

Props:

Makeup/Hair:

Note:

FIGURE 8

MODELING ON A STAGE

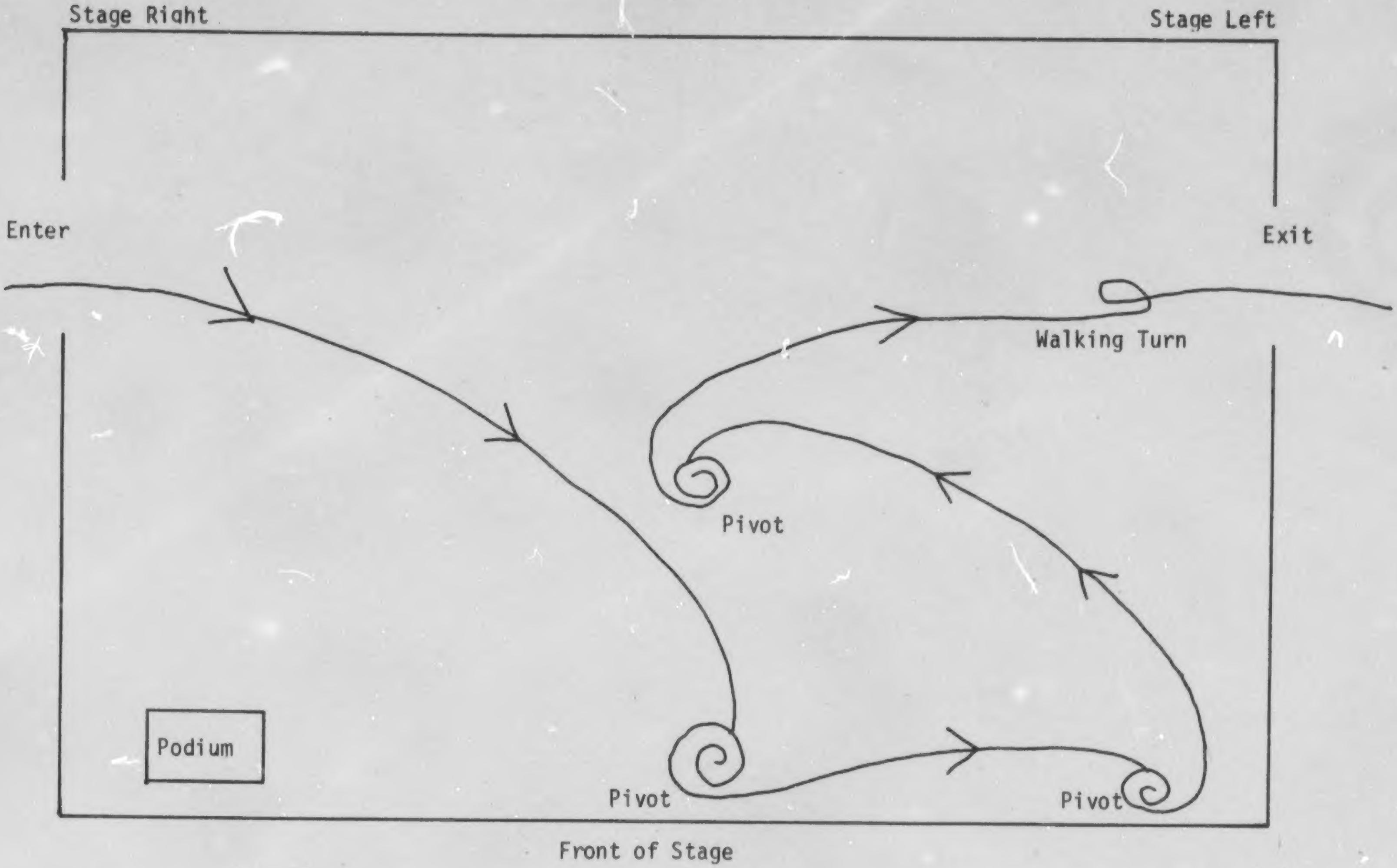
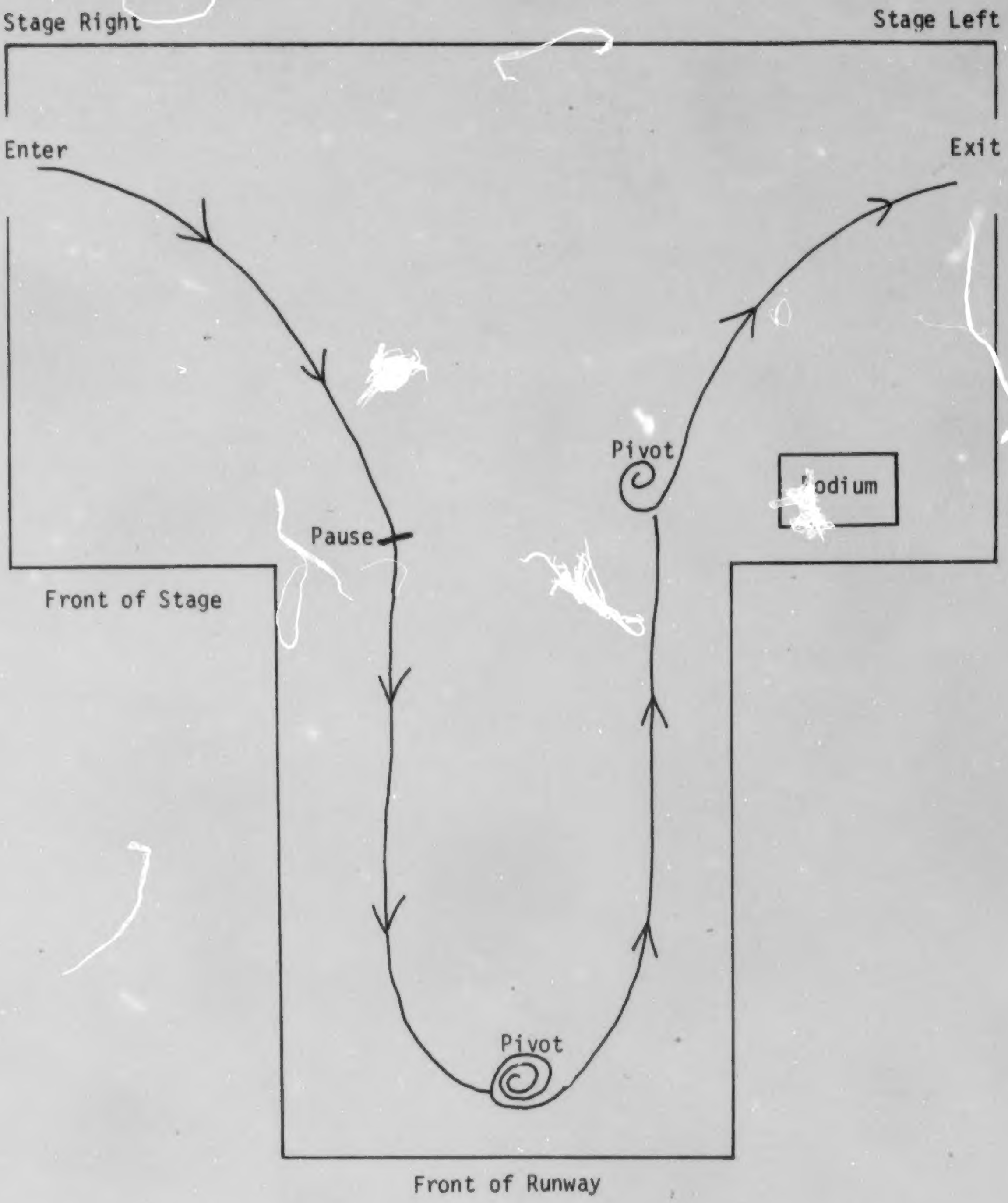


FIGURE 8 (CONT.)

MODELING ON A STAGE



Utilization of Class Output

In order to make laboratory experiences as realistic as possible, ways to utilize class output must be planned. Because the repair, alteration, and custom sewing aspects of the program depend on work supplied by customers, the teacher must make special efforts to secure the work necessary to fulfill program objectives. Products of fashion design and assembly line production units must be made available to the public in order to create a regenerating fund to provide the necessary materials to continue to provide industry-related work experiences. The local advisory council should be consulted in decisions related to utilization of class output in order to avoid competition with local businesses and industries.

Custom Sewing

One of the most important aspects of custom sewing is the opportunity to work with actual customers. In the beginning, PELE students could construct simple garments for one another to gain experience. Parents, teachers, or other individuals could bring their own fabric, come for fittings, etc., just as actual customers would. The PELE teacher might encourage the "customers" to choose simple patterns and inexpensive fabrics until students become skilled. Students could also gain experience by working with the school drama department or local theater groups to construct costumes for plays.

Repair Services

During the unit on repairing clothing, a repair service might be offered twice a week. Little advertising should be necessary if charges are minimal. Students could gain experience marking garments for repair and in making a variety of repairs in accordance with their skills.

Another source of garments needing repair might be a local children's home or state school. The PELE laboratory could provide a valuable service to these groups by making repairs through their voluntary program.

Alteration Services

Local stores might be willing to use or recommend the PELE laboratory's alteration services. Word-of-mouth may be sufficient to attract customers if charges are reasonable. In some situations it may be necessary to advertise the availability of alteration services. After Christmas might be a good time to offer alteration services.

Clothing Exchange

Clothing exchanges can be established for such items as maternity clothes or children's garments. A small fee may be charged for participation in the exchange. Participants are then entitled to exchange one garment for another. For example, a mother might exchange one set of her child's clothing for a set in a bigger size. The initial collection of garments to start the exchange may be obtained through donations. The donated or exchanged garments should be laundered, repaired, and sized. Garments can even be fitted and altered for the intended wearer.

Contract Work

Contract work may be secured to provide assembly line production experiences. Suggested items might include artists' smocks, shop aprons, choir robes, uniforms, pep squad uniforms, P.E. uniforms, "pennies" for gym classes, aprons for cafeteria workers, or costumes. Fabric and notions could be purchased either by the school or by the contractor.

Consignment

Fashions produced by the PELE Clothing/Fashion Design program could be sold on consignment by a local store at or slightly above cost.

Boutique

Products of fashion design and apparel production units can be made available to the public through an in-school boutique. The boutique could serve as the setting for units on fashion display, modeling, and fashion merchandising. Items purchased by customers could even be fitted and altered by PELE students to provide additional learning experiences.

FIGURE 1

HOMEMAKING EDUCATION
TEXAS EDUCATION AGENCY

SUGGESTED EQUIPMENT LIST FOR HOME ECONOMICS PRE-EMPLOYMENT LABORATORY EDUCATION PROGRAMS CLOTHING, FASHION DESIGN, OR POWER MACHINES

The following list of equipment is suggested for a Home Economics Pre-employment Laboratory Education Clothing program designed to prepare regular high school students for employment in clothing related occupations. The course may be offered in grades 10-12. A maximum of six semester units or twelve quarter units may be earned.

The equipment list with suggested floor plan is recommended for a commercial clothing laboratory planned for fifteen to twenty students. Minimum space requirement for the laboratory is 1,344 square feet.

Local needs and employment opportunities in the community should be considered in determining the equipment actually needed to provide laboratory experiences which will develop entry level occupational skills in commercial clothing occupations.

Within funds available, equipment on this list is approvable and reimbursable according to the district's current percentage assignment for state participation in funding equipment.

Please note the non-reimbursable items which are listed separately and are to be purchased with local funds. The items so listed are essential for the program but do not qualify for reimbursement as equipment.

When a Pre-employment Laboratory Education Commercial Clothing program has been allocated to a school, the procedure for applying for equipment approval and reimbursement is as follows:

1) Consult with the area homemaking education consultant serving the school district regarding floor plan and equipment.

2) Select items to be purchased from bids submitted according to the local school district policy.

3) Complete the Reimbursable Equipment Schedule, Form TEA-221, VOC-052R75, according to the instructions accompanying the forms. List major equipment (items costing $100 or more per unit) and minor equipment (items costing less than $100 per unit) on separate schedules. All items listed must be properly and adequately described including size and capacity when applicable.

4) Send three copies of the Contract for Reimbursement and the Reimbursable Equipment Schedule to Document Control Center, Texas Education Agency, 201 East 11th Street, Austin, Texas 78701.

FIGURE 1 (CONT.)

MAJOR EQUIPMENT
($100 or more per unit)

Major Equipment	Minimum Number
COMMERCIAL CLOTHING	
Apparel Steamer; jiffy type	1
Dress Forms w/collapsible shoulders; sizes 9 and 10	2
Cutting Knives:	
Straight; 2 1/2" to 5"; weight approximately 2 1/2 lbs.	1
Round; 2 1/2" to 5"; weight approximately 2 1/2 lbs.	1
Industrial Power Machines	
Blindstitch; utility single thread	1
Overedger; three thread, serger	3
Plain Sewer; heavy duty single needle lockstitch; w/attachments	7
Operators' Chairs (1 for each industrial machine)	11
Machine; heavy duty zigzag; w/operator's stool	1
Steam Irons; heavy duty; approximately 5 lbs; w/protective shoes; and electric pressboard	2
Tables:	
Drafting; w/stools	2
Cutting; 6' x 12'	1
Utility Trucks w/swivel casters; 6 bushel capacity	2
Z-racks for garment hanging	2

FIGURE 1 (CONT.)

MINOR EQUIPMENT
(less than $100 per unit)

Minor Equipment	Minimum Number
COMMERCIAL CLOTHING	
Boards, Ironing	3
Board, Needle	1
Boards, Pressing	2
Board, Skirt	1
Boards, Sleeve	2
Bobbins	15
Buttonhole Attachments	2
Gauges, Hem	4
Gauges, Sewing	8
Irons	3
Loop Turner	2
Marker, Cuff	1
Markers, Hem--pin type	2
Notchers	4
Pick Glasses (magnifying glasses)	4
Pin Cushions	15
Point Presser and Block, combination	2
Punch, Belt Eyelet	1
Rulers	
Curved	3
Dressmaker--transparent	3
Underarm	3
Seam Rippers	4
Sleeve Mitts	2
Scissors	
Buttonhole	2
Ripping	3
Shears	
Cutting	4
Pinking	3
Tailor's	1
Trimming	3
Tailor's Hams	2
Tailor's Squares	3
Tape Measures	4
Thimbles	15
Tracing Wheels	6
Waste Baskets	one for each machine
Zipper Foot	3

FIGURE 1 (CONT.)

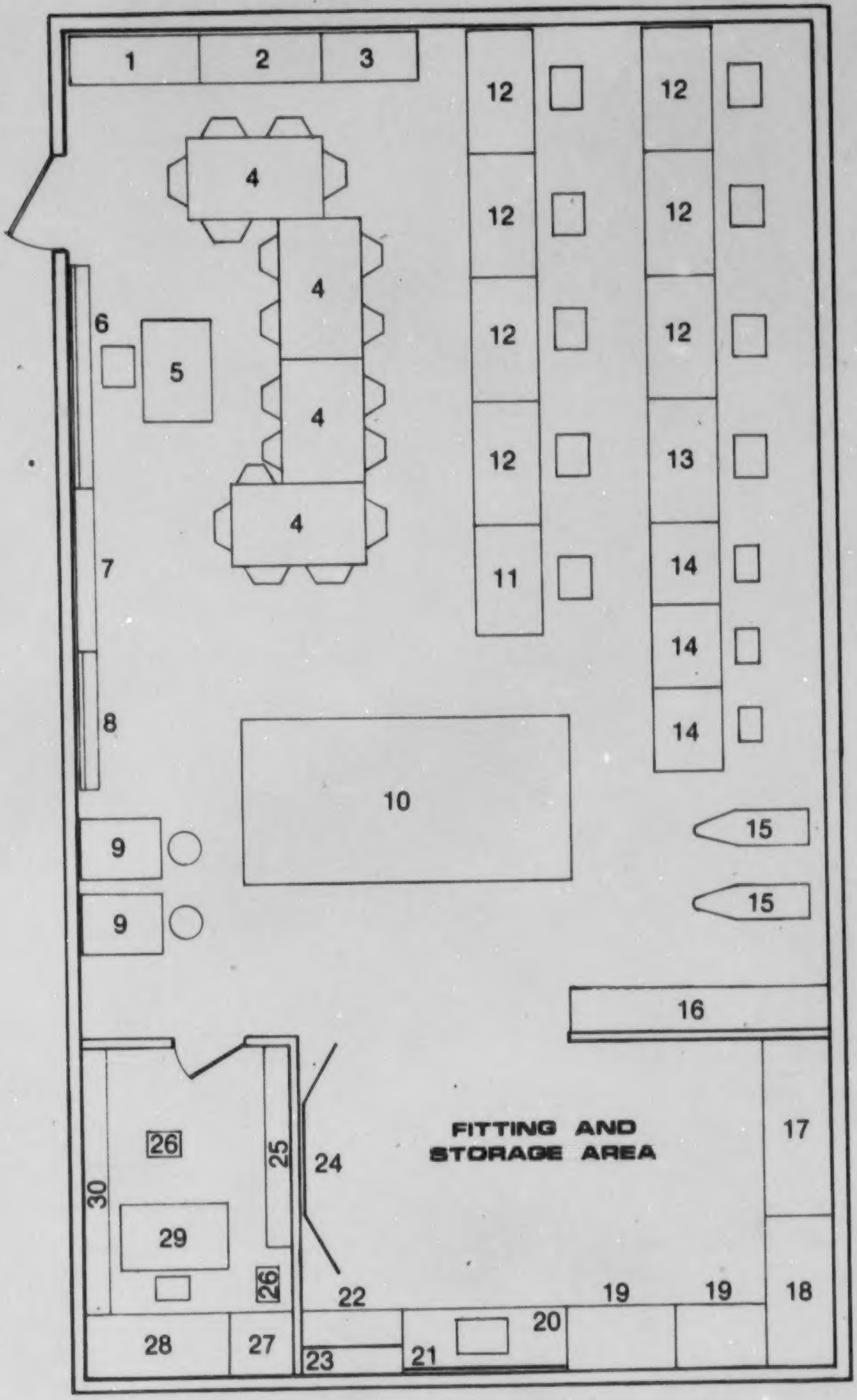
NON-REIMBURSABLE ESSENTIAL ITEMS TO BE PURCHASED LOCALLY

Item	Minimum Number
COMMERCIAL CLOTHING	
Fabric	To be determined on basis of need
Mending Tape, Iron-on	"
Needles, hand and machine	"
Paper for pattern grading	"
Patterns	"
Pins	"
Pressing Cloths	"
Tailor's Chalk	"
Thread	"
Tracing Paper	"
Yardstick	"

FLOOR PLAN KEY

1. Student wardrobe
2. Apparel storage
3. Magazines
4. Tables and chairs
5. Teacher's desk and chair
6. Tack board
7. Book shelves
8. Chalk board
9. Drafting tables and stools
10. Cutting table (12' x 6')
11. Industrial machine, blindstitch
12. Industrial machine, plain sewer
13. Zig zag machine
14. Serger
15. Ironing boards
16. Tote trays
17. Equipment storage
18. Cleaning storage
19. Hanging storage
20. Lavatory and cabinets
21. Wall mirror
22. Counter and base cabinets
23. Overhead cabinets
24. 3-way full-length mirror
25. Storage
26. Chair
27. Open shelf storage
28. Teacher's wardrobe
29. Teacher's desk and chair
30. Storage

FIGURE 1 (CONT.)
CLOTHING/FASHION DESIGN LABORATORY



SECTION TWO

PELE CLOTHING/FASHION DESIGN CURRICULUM

CLOTHING/FASHION DESIGN COMPETENCIES

Upon completion of two years in the PELE Clothing/Fashion Design program, students should have acquired the competencies required of entry-level clothing/fashion design employees. The clothing/fashion design program should provide instruction in all of the competencies listed below.

Ability to achieve quality in construction when using domestic and industrial sewing machines.

Ability to attain quality in hand sewing through use of appropriate stitches and equipment.

Ability to achieve quality in sewing with correct pressing procedures.

Ability to exhibit refined work habits when sewing and pressing clothing items.

Ability to establish and maintain good relationships with customers.

Ability to design or alter a pattern to insure custom fit of the garment.

Ability to attain quality in construction by cutting and marking accurately and appropriately.

Ability to achieve quality in custom sewing through use of appropriate, efficient construction techniques.

Ability to extend life of garments through effective repairs.

Ability to fit garments on customer to correct fitting problems while maintaining grain of fabric.

Ability to employ appropriate techniques in making various alterations.

Ability to achieve balance, proportion, emphasis, rhythm, and unity in garments through effective use of the elements of design.

Ability to construct textile characteristics in garment design, construction, alteration, repair, and care.

Ability to design garments suitable for the season, the fabric, and the customer.

Ability to construct accurate production patterns from designer specifications.

Ability to achieve quality in cutting production through efficient and controlled application of procedures.

Ability to achieve product quality through safe, efficient, and controlled industrial sewing methods.

Ability to function effectively and efficiently in fashion merchandising.

Ability to create effective displays to enhance the merchandise and the store.

Ability to model garments effectively.

Ability to function effectively and efficiently in routine business operations.

SEWING AND PRESSING TECHNIQUES

SUBJECT: Machine Sewing

COMPETENCY: Ability to achieve quality in construction when using domestic and industrial sewing machines.

OBJECTIVES: Identify domestic and industrial sewing machine parts and their functions.

Regulate domestic and industrial sewing machines for quality stitching.

Use appropriate attachments for construction tasks.

Skillfully perform sewing operations on various machines.

Use appropriate care procedures on sewing machines.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Use a domestic sewing machine.	Identify the types of domestic sewing machines.	Types of domestic sewing machines -Straight stitch -Zigzag stitch -Automatic stitch
	Locate basic parts of domestic sewing machines.	Parts of domestic sewing machines -Location
	Identify the function of various parts of domestic sewing machines.	-Function

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First Year
* Beginning level first year, advanced level second year
** Second Year

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Adjust the domestic sewing machine correctly for the fabric and the task.	-Adjustment
	Use appropriate attachment for a specific task.	Attachments for domestic sewing machines
Operate an industrial sewing machine.	Identify the types and uses of industrial sewing machines.	Types of industrial sewing machines -Lockstitch --Single-needle --Multi-needle --Zigzag stitch -Chainstitch --Single-needle --Two-needle --Overedge (serger) --Blindstitch -Automatic and cycling --Bar tacker --Buttonhole --Button sewer --Decorative-stitch --Contour sewing
	Use appropriate terms to refer to industrial sewing machines and their parts.	Equipment terms
	Identify the parts of an industrial sewing machine and their uses.	Parts of industrial sewing machines -Needle -Thread take-up -Tension device -Thread guides -Presser foot -Bobbin, shuttle, and hook -Bobbin winder

SUB-COMPETENCY	LABORATORY SKILLS	CLASSROOM CONCEPTS
		-Looper -Feed dog -Throat plate -Oil gauge -Bed types --Flat bed --Cylinder bed --Raised bed --Off-the-arm bed --Post bed --Open vertical bed --Closed vertical bed
	Thread various industrial sewing machines.	Machine control -Threading
	Use the treadle to control the speed of the machine.	-Treadle
	Perform basic sewing machine operations in garment construction, alteration, and repair.	Basic sewing machine operations -Backstitching -Straight and curved seams -Basting stitches -French seam -Topstitching -Raised and welt seams -Corners and points -Inserts -Darts and pleats -Feeding uneven plies -Cross-feeding materials
	Use appropriate attachments for performing various sewing operations.	Attachments for industrial machines -Guides -Hemmers -Folding attachments

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
		-Lapped seam attachments -Thread cutting attachments -Trimming-off attachments -Attachments for adding trim -Cording and welting attachments -Pleating attachments -Gathering and shirring attachments -Miscellaneous attachments
Adjust sewing machine as needed.	Select the appropriate machine stitch for a particular purpose.	Types of machine stitches and their uses
	Adjust machine stitches according to fabric and task to be performed.	Qualities of good machine stitches
	Rip machine stitches without damaging the fabric.	Ripping machine stitches
Maintain industrial sewing machines.	Clean and oil industrial sewing machines as required.	Care and repair of industrial sewing machines -Cleaning and oiling
	Identify sewing problems and their causes.	-Sewing problems and their causes
	Adjust the industrial sewing machine when needed.	-Adjustments and repairs
	Make repairs expected of sewing machine operator as needed.	
	Request sewing machine repairperson when needed.	

SEWING AND PRESSING TECHNIQUES

SUBJECT: Hand Sewing

COMPETENCY: Ability to attain quality in hand sewing through use of appropriate stitches and equipment.

OBJECTIVES: Select appropriate equipment for cutting, measuring, marking, and hand sewing.

Use equipment properly for each specific task.

Use appropriate hand stitches for quality construction.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Use small sewing equipment.	Select suitable cutting equipment for various sewing tasks. Use cutting equipment correctly.	Cutting equipment -Types -Uses -Selection for specific tasks -Cutting surfaces
	Select correct measuring and marking equipment for various sewing tasks. Use measuring and marking equipment correctly.	Measuring and marking tools -Types -Uses -Selection for fabric
	Select appropriate sewing tools and supplies for various sewing tasks.	Small sewing tools and supplies -Types -Uses -Selection for tasks
	Use proper sewing tools and supplies for various sewing tasks.	Special hand tools and supplies -Types -Uses -Selection for tasks

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Apply hand stitches where needed.	Select hand stitches for specific uses.	Basic temporary and permanent hand stitches -Selection for purpose -Procedures for making various hand stitches
	Use correct procedures for making various hand stitches.	
	Use satisfactory hand sewing techniques.	Basic hand sewing techniques
	Hold handwork properly.	Holding handwork

SEWING AND PRESSING TECHNIQUES

SUBJECT: Pressing

COMPETENCY: Ability to achieve quality in sewing with correct pressing procedures.

OBJECTIVES: Select appropriate equipment for each pressing task.

Use correct pressing procedures during construction.

Compare the quality of pressing done on each item.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Use pressing equipment during construction, alteration, or repair of garments.	Select appropriate equipment for pressing during construction, alteration, or repair of garments. Use pressing equipment correctly.	Equipment used for pressing -Irons -Pressing boards -Apparel steamer -Pressing cushions -Pressing cloths -Other pressing aids
Determine by experiment the best procedure, amount of pressure, moisture, and temperatures when pressing a particular fabric.	Identify pressing procedures required by specific fabrics.	Essential ingredients for pressing -Pressing characteristics of common fabrics
	Test an inconspicuous area to determine the best procedure, amount of pressure, moisture, and correct temperature to use when pressing a particular fabric.	-Procedures for pressing special fabrics
Preserve grain of the garment by directional pressing.	Press with the grain of the fabric to avoid stretching.	Directional pressing

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Press garments to remove wrinkles, flatten seams, and give shape to garments using a conventional iron at ironing board or apparel steamer.	Press garment using suitable techniques.	Pressing procedures
	Evaluate the quality of pressing done on a garment.	Standards for a well-pressed garment

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SEWING AND PRESSING TECHNIQUES

SUBJECT: Work Procedures

COMPETENCY: Ability to exhibit refined work habits when sewing and pressing clothing items.

OBJECTIVES: Apply safety rules to sewing.

Develop good general work habits.

Perform construction tasks quickly and efficiently.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Follow safety rules for sewing.	Observe safety rules for sewing.	Sewing safety
* Arrange efficient work center, placing equipment within easy reach when sewing, considering proper heights of work surfaces.	Identify factors influencing sewing efficiency.	Efficient use of sewing equipment
	Exhibit acceptable work habits.	General work habits
	Simplify work whenever possible without affecting quality.	Work simplification
	Arrange an efficient room or area for sewing.	Facilities needed in a sewing room or area -Layout and cutting surface -Sewing center -Pressing area -Storage -Fitting area
* Use time-and-energy saving methods.	Use time-and-study methods to find ways to increase speed and save energy.	Time-study methods Time-and-energy savers

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Work with speed and efficiency.	Arrange work area so that it is as comfortable as possible.	Finding comfortable work space
	Conduct time and motion studies of sewing tasks.	Avoiding tension and fatigue
	Utilize time and motion studies for finding ways to avoid tension and fatigue while working.	

SUBJECT: Customer Relations

COMPETENCY: Ability to establish and maintain good relationships with customers.

OBJECTIVES: Utilize effective means for letting the public know about your business.

Demonstrate courteous and cooperative manners when dealing with customers.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Advertise business through effective means.	Use effective advertising techniques to advertise your business and reach new customers.	Advertising techniques -postcards and direct mail -word of mouth -satisfied customers -ads in newspapers -bulletins in laundry mats and other public places
* Maintain appropriate appearance and behavior on the job.	Dress appropriately when dealing with customers.	Importance of appearance on the job
	Exhibit pleasant facial expressions and behavior when dealing with customers.	Importance of using pleasant behavior when dealing with customers
	Treat customers with courtesy, diplomacy, and tactfulness.	
* Communicate effectively with customers.	Talk loud enough to be heard easily by customers, but soft enough to be pleasant.	Communicating with customers -verbally

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SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Use non-verbal communications, such as facial expressions, which are positive.	-non-verbally
* Offer suggestions for desirable alterations, when requested by customers.	Suggest desirable alterations to customers, when requested.	Suggesting alterations to customers

CUSTOM SEWING

SUBJECT:	Pattern Design and Alteration
COMPETENCY:	Ability to design or alter a pattern to insure custom fit of the garment.
OBJECTIVES:	Determine work agreements based on accurate judgement of difficulty, time, and cost. Demonstrate ways to take accurate measurements of individual to be fitted. Design a garment using drafting, grading, or draping techniques. Identify fitting problems that require pattern alterations. Alter patterns to effectively minimize figure problems.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Discuss with customer the type of material, pattern, or style to be used in making the garment.	Follow acceptable custom sewing practices and procedures.	Custom sewing practices and procedures
	Discuss custom construction of garment with customer by telephone or in person.	Dealing with customers by telephone and in person
	Assist customer with pattern selection, when requested.	Pattern selection -Figure types -Pattern sizing -Information on pattern envelope
	Determine the correct pattern size for customer's figure.	
	Assist customer with fabric selection when requested.	Fabric selection

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SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Assist customer in coordinating pattern, fabric, and notions when requested.	Coordinating pattern, fabric, and notions
* Interpret the desires or wishes of customer in relation to fit and construction of garment.	Comply with customer wishes in relation to fit and construction of garment.	Ways to help customer visualize finished garment on his/her particular figure type
	Judge the difficulty of constructing the garment.	Judging difficulty of construction
* Arrive at work price agreement including fabric amounts and notions with the customer.	Establish the price to be charged for making the garment.	Pricing work
* Schedule appointments for conferences and fittings.	Estimate the time required for completing the garment.	Estimating time required for completing the garment
	Allow sufficient time for making the garment to insure quality.	Relationship between speed and quality of work
Measure customer for size and record measurements.	Measure customer accurately.	Taking measurements -Women's -Men's -Children's Metric measures
* Make notes regarding body physique and stance of customer.	Note any physical characteristics of customer which may affect fit of the garment.	Characteristics of a good fit Fitting problems
** Design (sketch) a garment which is an original or a copy of an existing design.	Sketch design from customer's description, pictures, or actual garment.	Sketching designs from descriptions, pictures, or garments

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Confer with customer regarding garment details.	
** Draft individual pattern to carry out design in garment.	Draft pattern to individual's measurements.	Drafting patterns to individual measurements using formulas
	Grade model pattern to make smaller or larger patterns.	Pattern grading
** Drape fabric on body form to carry out design.	Drape garment on body form to carry out design.	Draping garment design
Check customer's measurements with those of pattern and note variations.	Identify points at which pattern may need to be altered to allow for ease.	Pattern ease allowances
Adjust the pattern for individual's measurements.	Maintain key grainlines when making pattern alterations.	Pattern alteration -Key grainlines
	Adjust pattern length and width according to customer's measurements.	-Common alterations for --Length --Width --Body curves
	Re-draw garment construction lines.	
* Alter pattern to minimize body irregularities.	Alter or combine patterns to accommodate customer's body contour or bone structure.	Fitting the problem figure combining two patterns or pattern sizes

CUSTOM SEWING

SUBJECT: Cutting and Marking

COMPETENCY: Ability to attain quality in construction by cutting and marking accurately and appropriately.

OBJECTIVES: Prepare fabric for cutting.

Use appropriate layout of pattern for cutting.

Accurately cut out pieces for constructing garment.

Use proper techniques for marking cut pieces.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Prepare material for laying out the pattern.	Straighten fabric ends.	Straightening fabric ends
	Straighten fabric grain.	Straightening fabric grain
	Preshrink fabric.	Preshrinking fabric
	Use appropriate techniques for handling various fabrics.	Handling fabrics
Observe pattern layout and make adaptations where appropriate.	Interpret pattern layout in the cutting guide.	Pattern symbols Pattern layout
	Adapt layout as needed according to fabric and customer's preferences.	Special fabric layouts for -Directional fabrics -Plaids -Stripes -Prints
	Layout all pattern pieces on the fabric.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Allow enough room around the pieces of professionally tailored garment for tailor's cutting alterations.	Alternatives when fabric shortage occurs
	Alter layout if needed.	
Establish grain perfection in garment by laying out pattern according to grain specifications.	Lay pattern pieces with grainline as designated.	Maintaining grain in layout
Position and pin pattern sections on fabric.	Pin pattern pieces along grainlines and fold lines.	Pinning the pattern to the fabric
	Place pins at corners and perpendicular to the edges of the pattern.	
** Outline pattern parts on fabric.	For professionally tailored garments, mark around each pattern piece with chalk.	Transferring pattern lines to fabric in professionally tailored garments
* Cut fabric following pattern edge or outline.	Cut garment parts carefully, with sharp shears.	Cutting the garment
	Make tailor's cutting alterations or inlays at appropriate points.	Tailor's cutting alterations
	Notch outward from pattern piece on commercial patterns.	Role of notches in garment construction
	Notch outward or nick the cloth at all points where the pattern is notched in cutting professionally tailored garments.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Piece garment parts when necessary.	Procedures for piecing
	Cut lining, adding appropriate allowances.	Cutting the lining
	Cut interlining.	Cutting interlining
	Cut interfacing.	Cutting interfacing
	Cut felt padding for padding the armhole of hand-tailored garments.	Cutting felt padding
Mark fabric using techniques appropriate for the fabric.	Select appropriate marking techniques for the fabric and type of garment.	Methods of marking -Tracing wheel and dressmaker's tracing paper -Tailor's tacks -Pins and chalk or chalk pencil -Thread tracing
	Mark grainlines with uneven basting.	Where to mark
	Mark other markings.	Marking special care fabrics -Napped and pile fabrics -Plaids and stripes -Knit fabrics
	Remove pattern pieces from the cloth.	

CUSTOM SEWING

SUBJECT: Construction and Fitting

COMPETENCY: Ability to achieve quality in custom sewing through use of appropriate, efficient construction techniques.

OBJECTIVES: Use appropriate techniques to assemble garment for fittings.

Analyze the garment for details of fit.

Accurately adjust a garment to correct fitting problems.

Use proper techniques to complete garment.

Determine quality of construction throughout the process.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Assemble cut pieces for construction.	Lay garment parts in the order they will be used.	Clothing construction terms Unit method of construction Fitting during construction
Preserve shape of garment by staystitching.	Staystitch each garment part as needed before beginning other construction processes on that part.	Staystitching -Where to use -Direction to stitch -Relation to seamline
	Baste stay-tape into place where needed on tailored garments.	Using stay-tape in tailored garments
Preserve grain of garment by directional stitching.	Stitch with the grain of the fabric.	Directional stitching

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SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Pin or baste garment pieces together in units in preparation for fitting or stitching.	Place pins at right angles to seamline as needed to hold garment parts together.	Pinning seams and darts
	Baste garment parts as needed using appropriate basting stitch.	Basting -Purposes -Types
Press construction details as each unit is completed.	Press each seam or line of construction before crossing it with another line of stitching.	Pressing during construction -When to press -How to press construction details
Perform construction techniques in unit sequence.	Use pattern guide as an aid in garment construction.	Information in pattern guide
	Stitch darts accurately from wide end to point.	Garment shaping -Darts --Types
	Secure thread at point of dart by tying threads.	--Location --Pinning and basting --Stitching
	Trim darts when appropriate.	--Fastening ends --Trimming --Finishing
	Baste tucks into place.	-Tucks --Marking
	Stitch tucks accurately.	--Basting --Sewing --Pressing
	Baste pleats following markings to keep them in place.	-Pleats --Types
	Fit pleats carefully.	--Marking and basting --Stitching
	Stitch pleats according to type.	--Checking for proper hanging --Pressing

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Edge stitch pleats if appropriate.	--Edge stitching
	Stitch gathering lines.	-Gathering and shirring --Types --Stitching
	Draw up gathers and fasten thread.	--Drawing up --Fastening
	Adjust gathers evenly.	--Adjusting
	Stitch seamline.	
	Make shirring using appropriate techniques.	
	Reinforce corners where needed.	Basic construction techniques -Reinforcing corners
	Ease in extra fullness using appropriate techniques.	-Easing in fullness
	Stitch seams using proper thread, stitch, stitches per inch, and seam allowance.	-Stitching seams --Purpose --Types --Joining seamlines
	Clip or notch seams where needed.	--Finishing ends --Trimming
	Reduce the bulk in the seams.	--Grading --Clipping and notching
Finish edges by various methods as appropriate for garment lines and fabric.	Select most suitable method for finishing edges of garments.	-Finishing edges --Taping
	Finish edges by various methods.	--Understitching --Reinforcing

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Construct garment with more than one layer of fabric using interfacing, underlining, and lining where appropriate.	Baste underlining to wrong side of garment parts.	Underlining
	Trim off excess underlining fabric at seams.	
	Construct interfacing or canvases for garment.	Interfacing -Slashing and stitching darts -Attaching interfacing at seamlines
	Attach interfacing to wrong side of garment part.	-Constructing canvases for tailored garments
	Padstitch collar and lapel and tape roll line of tailored garments.	Taping and padstitching
	Pad shoulders of tailored garments according to current style and customer's figure.	Shoulder shapes -Types -Construction -Application
	Construct lining in same manner as garment.	Lining -Construction
	Attach lining to garment by hand or machine.	-Attaching --By hand --By machine
	Connect lining hem to garment with swing tacks.	-Finishing --Swing tacks
* Fit garment to customer and make needed adjustments.	Prepare garment for first fitting.	First fitting -Preparation for first fitting
	Check grainlines.	-Fitting procedures

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Check location and fit of darts, pleats, tucks, and gathers.	
	Check lengthwise, crosswise (shoulder seams, bodice yoke), and diagonal seams as to location, direction, and evenness.	
	Check buttonhole and pocket locations and re-mark, if needed.	
	Check width and fit of garment.	
	Check location of neck seamline.	
	For tailored suit or coat, check the fit of the collar, the breakline of the collar, and the roll of the lapel. Mark.	
	For tailored suit or coat, check lap of front edges.	
	Check length of sections within garment in cases where length affects width.	
	Tenatively check locations of all other circumference seams; plan and mark alterations where needed.	
	Make necessary alterations and refit if needed.	Correcting fit
	Record all changes made during this fitting for future reference.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Permanently stitch all seams approved at first fitting.	
Construct and attach pockets to a garment.	Construct patch, seam, and set-in pockets using appropriate techniques.	Pockets -Types -Construction
	Attach pockets to garment by hand or machine.	-Attaching
Construct and attach bindings and facings to garments.	Cut bias strips using appropriate procedures	Bias -Cutting
	Join bias strips using appropriate techniques.	-Joining -Using
	Attach bindings to garment using appropriate techniques.	Bindings -Uses -Procedures
	Prepare facings.	Facings -Types
	Attach facings to garment.	-Construction -Application
	Understitch or topstitch seam.	
Construct and attach collars to garment.	Construct collars using appropriate techniques.	Collars -Styles -Construction
	Attach collar to garment using appropriate techniques.	-Attaching
	Finish neckline seam.	-Finishing
Construct and attach sleeves to garment.	Prepare sleeves.	Sleeves -Types -Construction

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Prepare placket.	-Placket
	Prepare and attach cuffs to lower sleeve edge.	-Cuffs
	Finish lower sleeve edge.	-Finishing
	Attach sleeve to garment using appropriate techniques.	-Attaching
	Apply gusset to underarm area of garment with cut-in sleeve.	Gussets -Styles -Construction -Setting in -Finishing
Finish waistline of garment.	Sew the waistline seam in a garment.	Waistline seams -Plain -Insert bands and midriff sections -Reinforced
	Construct waistband.	Waistbands -Types -Construction
	Attach waistband to garment after finishing placket.	-Application
	Finish waistline without a band.	-Bandless waistlines
	Construct and attach belt loops.	-Belt loops
Put in zippers by various methods depending on garment lines and fabric.	Identify the parts of a zipper.	Zippers -Parts -Types
	Prepare garment for zipper application.	-Preparation of garment for zipper application

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Insert zipper by hand or machine using appropriate method for fabric and garment design.	-Methods for inserting
	Bind the placket opening in a garment.	Bound plackets
* Make final fittings of garment.	Check circumference seam (neckline, armholes, waistline).	Second fitting
	Check fit of collar.	
	Plan and mark alterations where needed.	
	Mark positions of hemlines in sleeves, skirt, and pants.	
	Record all changes made at second fitting.	
	Stitch, finish, and press all seams approved at second fitting.	
	Check the pinned or basted hem in case of question regarding marked hem.	Third fitting, if needed
	Check other construction details.	
	Minimize the number of fittings, whenever possible.	
* Make buttonholes by various methods.	Mark location and size of buttonholes.	Buttonholes -Types

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
		-Preparation of garment for buttonholes -Construction
	Make machine buttonholes.	--Machine-worked buttonholes
	Construct fabric buttonholes.	--Fabric buttonholes
	Hand work buttonholes.	--Handworked buttonholes --Loops
Sew buttons and fasteners to finished garment.	Mark the location of fasteners.	Fasteners -Buttons --Types --Selection
	Position buttons on garment.	--Construction --Positioning
	Sew button securely to garment making a shank when appropriate.	--Sewing --Substitutes --Reinforcing
	Choose the proper size snaps and locate them correctly.	-Snaps --Uses --Positioning
	Sew snap to garment using correct procedures.	--Sewing
	Choose the proper kind of hook and eye for the location in which it is to be used.	-Hooks and eyes --Uses
	Position hook and eye on the garment according to type and placement.	--Positioning
	Sew hook and eye to the garment.	--Sewing

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Make thread loop eyes if desired.	
	Apply nylon tape fasteners to garment when appropriate.	-Nylon tape fasteners --Uses --Application
Put in hems by various techniques depending on garment lines and fabric.	Establish hemline.	Hems -Establishing a hemline
	Check length of garment.	-Hem width
	Prepare garment for hemming.	-Preparation for hemming
	Select a suitable hem finish for garment design and fabric.	-Hem finishes
	Ease in fullness in an appropriate manner.	-Eliminating bulk and excess fullness
	Select and use an appropriate hand or machine hem stitch.	-Hand-hemming stitches
Construct belts to be worn with garments.	Construct various types of belts using satisfactory techniques.	Belts -Types -Determining width and length
	Attach buckle or fasteners to the belt.	-Construction -Fastening
	Work or attach eyelets to the belt.	
	Make belt carriers.	-Belt carriers --Fabric --Thread
* Add decorative trim to the garment.	Select, construct, and apply decorative fasteners and buttons.	Decorative trims -Fasteners -Buttons

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Use appropriate decorative hand and machine stitches to trim the garment.	-Stitchery --Top stitching --Decorative tacks --Monograms --Hand embroidery
	Use smocking, quilting or trapunto to create surface interest in garments.	-Surface treatments
	Use patchwork or appliqué to decorate garments.	-Fabrics
	Use braid, bands, fringe, lace, and ruffles to add variety to garments.	-Edgings and lace
	Add interest to garments with beading	-Beads and sequins
	Add a glamorous touch to garments with feather and fur trims.	-Feathers and fur
	Construct appropriate detachable collars and cuffs, bows, and scarves to accent garments.	-Detachable collars and cuffs -Bows -Scarves
Press finished garment.	Press interior parts, such as pockets, facings, seams, linings, and shoulder pads.	Final pressing
	Press dangling parts, such as sleeves and sashes.	
	Press ruffles and gathers before the parts they trim.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Press yokes and shoulder seams before portions below.	
	Press the top parts of long garments before the lower parts.	
	Press the collar after other garment parts.	
	Press the lining.	
	Allow garment to dry flat on a table or hang on a well-padded hanger until completely dry, without crowding.	
* Appraise quality of finished garment.	Evaluate construction and management techniques used in making the garment.	Garment evaluation

REPAIR AND ALTERATION PROCEDURES

SUBJECT: Repairs

COMPETENCY: Ability to extend life of garments through effective repairs.

OBJECTIVES: Determine price and time needed for making repairs.

Use appropriate techniques for making various repairs.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Estimate cost and determine pick-up date.	Price repairs.	Pricing repairs
	Estimate time required for repairs.	Estimating time required for various repairs
	Make an agreement with customer regarding when the garment may be picked up.	
Sew rips and seams.	Select appropriate equipment and supplies for repairing rips and reinforcing seams.	Procedures for repairing rips and reinforcing seams
	Repair rips and reinforce seams using appropriate hand and machine stitches.	Stitches for hand repairs Seam reinforcement
Repair holes in knit and woven fabrics.	Select appropriate darning procedures for specific situations.	Darning -Machine -Hand
Patch garments.	Select appropriate method for patching garments.	Patching -Types -Procedures

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Repair torn pockets.	Mend, reinforce, and restitch torn pockets.	Pocket repairs
Replace worn pockets.	Do partial or full pocket replacements.	Pocket replacement
	Reverse worn pocket facings.	Reversing worn facings
Replace fasteners.	Resew snaps, hooks, and eyes.	Resewing snaps, hooks, and eyes
	Reinforce pound-in type fasteners.	Reinforcing pound-in fasteners
	Match button on garment or select new buttons when necessary.	Matching buttons
	Resew loose buttons.	Resewing loose buttons
	Reinforce fabric under buttons.	Reinforcing buttons
	Make new thread loops when needed.	Replacing thread loops
Repair zipper.	Use thread to make a new bottom or top stop for a zipper.	Zipper repair
Reinsert zipper.	Examine garment to see how zipper was originally put in.	Commercial method of reinserting zipper
	Remove old zipper.	
	Use lapped or centered application to reinsert zipper.	
	Select appropriate length zipper for type of trousers.	Preparation for replacing a trouser or blue jean zipper

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SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Examine garment to see how zipper is put in.	
	Remove old zipper.	
	Reinsert trouser zipper using proper technique.	Replacing a trouser zipper
	Press.	
	Reinsert blue jean zipper using suitable techniques.	Replacing a blue jean zipper
Reinforce frayed buttonholes.	Mend buttonholes as needed for damage.	Mending buttonholes
Replace dress linings and coat linings.	Remove original linings of garment.	Replacing a lining
	Cut out new lining.	
	Assemble lining pieces and attach lining to garment.	
Turn frayed shirt collar and cuffs.	Reverse worn collars.	Reversing worn collar
	Reverse worn cuffs.	Reversing worn cuffs
Mend lingerie.	Reattach strap to garment by hand or machine.	Repairing broken shoulder straps
	Replace an elastic waistband.	Replacing an elastic waistband
	Replace elastic in a casing.	Replacing elastic in a casing
	Replace garters.	Replacing a garter

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Repair belts and belt loops.	Restitch belt parts.	Repairing belts
	Replace belt eyelets.	
	Restitch belt loops by machine.	Repairing belt loops
	Make thread belt loops.	

REPAIR AND ALTERATION PROCEDURES

SUBJECT: Fitting

COMPETENCY: Ability to fit garments on customer to correct fitting problems while maintaining grain of fabric.

OBJECTIVES: Analyze customer's fitting problems.

Propose alterations to resolve fitting problems.

Compute cost of specific alterations.

Utilize sound business procedures in working with customers.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Analyze fitting problems of customer.	Identify characteristics of well-fitted garments.	Characteristics of well-fitted garments -Women's -Men's
	Determine whether garment is the correct size for customer.	Ready-to-wear sizes
	Identify fitting problems by observing customer's size, posture, and physique.	Fitting problems
* Maintain grain in fitting.	Use the principles of fit in providing ease, maintaining garment lines, maintaining grain, establishing set, and maintaining balance of a garment.	Principles of fit -Ease -Line -Grain -Set -Balance

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Fit garment on customer.	Select appropriate tools for fitting a garment on a customer.	Tools for fitting
	Examine design of garment.	General fitting procedures
	Examine location of grainline.	
	Avoid fittings which result in violating the principles of fit or in extremely difficult alterations.	Fittings to avoid
	Examine neckline fullness, size, height.	Fitting women's clothes -Neckline fittings
	Examine size and height of collar.	
	Examine shoulder width and slope.	-Shoulder fittings
	Examine width and length of bodice.	-Bodice fittings
	Examine placement of darts in bodice.	
	Examine fit at waistline.	-Waistline fittings
	Examine skirt size, noting areas which are too large or too tight	-Skirt fittings
	Check fit of waistband.	
	Examine sleeve circumference and length.	-Sleeve fittings
	Check grainline of sleeve.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Check amount of fullness at armhole.	
	Examine fit of neckline, shoulder, bodice, and skirt of princess-style garments.	-Fitting princess-style garments
	Examine bodice length and waistline shaping in shift garments.	-Fitting the basic shift
	Examine fit of waistline, hip, leg, width, and length of pants.	-Fitting pants
	Fit coats.	-Fitting coats
	Fit jackets and suits.	-Fitting jackets and suits
	Examine fullness under the collar of men's jackets.	Fitting menswear -Fitting jackets
	Check the width and slope of shoulders of men's jackets.	
	Examine fullness of men's jackets.	
	Check front overlap of men's jackets.	
	Check for pulling across back of men's jackets.	
	Check fit of waistline of men's trousers.	-Fitting trousers
	Examine fit of crotch of men's trousers.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Examine width of trouser legs.	
	Check trouser length.	
* Offer suggestions when requested for desirable alterations.	Suggest appropriate alterations to customer.	Determining alterations to correct specific problems
* Mark or pin garment indicating the desired alteration.	Pin alterations with pins pointing in the correct direction.	Pin fitting
	Use chalk to mark alterations, when appropriate.	Marking alterations
* Estimate cost and determine pick-up date.	Establish an alterations price list.	Pricing alterations
	Identify factors to consider in varying base prices for more time-consuming and difficult alterations.	Estimating time for making alterations
	Keep records of the time required to do various alterations.	
Arrive at work agreement with customer.	Be courteous and professional in reaching an agreement with customer.	Working with people
Prepare a tag indicating alterations and giving instructions.	Complete an alteration tag for each garment to be altered.	Alteration tags
Make a claim check.	Complete a claim check for each garment altered.	Claim checks

REPAIR AND ALTERATION PROCEDURES

SUBJECT: Alteration

COMPETENCY: Ability to employ appropriate techniques in making various alterations.

OBJECTIVES: Analyze tag and garment to determine appropriate alteration techniques.

Utilize appropriate techniques in making alterations.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Examine tag on garment to determine necessary alterations.	Interpret alteration tags and markings.	Interpreting alteration tags and markings
	Determine the best method for altering garment.	
	Use appropriate alteration terms.	Alteration terms
Rip machine stitches without injuring fabric.	Rip machine stitches without breaking threads in fabric before or after making alterations, as appropriate.	Ripping machine stitches
	Press to remove old stitch marks and creases.	
Use various hemming techniques.	Apply an ease-stitch on the hem-depth marking line and adjust fullness.	Finishes to control hem fullness
	Select the suitable hem finish for fabric and garment style.	Types of hem finishes
	Select hem facing for garment.	Hem facings

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Select hand hemming stitches.	Hand hemming stitches
	Select a machine hem finish when appropriate.	Machine hem finishes
Alter length of dress, skirt, pants, coat, or jacket.	Select suitable method for altering length of dress, skirt, pants, coat, or jacket.	
	Lengthen or shorten dresses or skirts an even or uneven amount using proper procedures.	Shortening or lengthening dresses or skirts -At street-length hemline
	Remove and reapply trim from bottom of skirt when necessary.	
	Face hem if necessary.	
	Apply appropriate edge finish and correct hand hem stitch or machine blindstitch.	
	Shorten or lengthen separate lining the same amount as the outer garment using suitable procedures.	
	Shorten dress or skirt an even or uneven amount at waistline when appropriate using correct procedures.	-At waistline
	Remove and replace zipper when necessary.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Shorten or lengthen floor-length garments with the following types of hemlines: -Hemmed. -Machine stitched. -Finished with horsehair braid -Ripple or lettuce edge. -Hem of garment with a train. -Hem of sequined or beaded garment.	-At floor-length hemline
	Shorten or lengthen pants using appropriate procedures, making hemline one-half inch longer in back than in front.	Shortening or lengthening pants
	Make the following length alterations on coat, cape, or coatdress: -Shorten unlined coat. -Shorten lined coat. -Shorten coat with closed lining. -Lengthen unlined coat. -Lengthen lined coat. -Shorten raincoat hem. -Shorten raincoat with lining. -Shorten fake fur coat hem. -Shorten vinyl coat hem. -Shorten synthetic suede coat hem. -Shorten leather coat. -Shorten or lengthen floor-length coat or cape. -Shorten or lengthen coat made from bulky fabric.	Altering coat, cape, or coatdress hemline

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Make a paper pattern of jacket front curve.	Shortening men's jackets
	Alter jacket length, using appropriate procedures, using pattern to make new front curve.	
Alter length of sleeves in dress, suit, or coat.	Shorten sleeve hems the desired amount and replace sleeve hems using appropriate techniques.	Shortening and lengthening sleeves
	Shorten sleeves with cuffs.	
	Shorten or lengthen lined sleeves.	
	Make short sleeves from long sleeves.	
Cuff trousers.	Mark trousers for cuffs of desired depth.	Cuffing trousers
	Hem and tack cuffs in place.	
Alter pants cuff width.	Alter pants cuff width following appropriate procedures.	Altering cuff width
Alter waist length.	Alter bodice using correct techniques when bodice is -too long. -too long in front only. -too long in back only. -too short.	Bodice length alterations

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Alter pants that are too high waisted which have -a waistband. -an elasticized waist. -a high waist in front or back only.	Altering high waisted pants
Alter waist measurement.	Let out waist measurement when -difference in waist measurement is two inches or less. -waistline is more than two inches too tight.	Letting out dress, skirt, or pants waistline
	Let out waist of skirt or pants with an elasticized waist when elastic is -free inside casing. -stitched to casing seam.	
	Take in waist measurement at side seams.	Taking up dress, skirt, or pants waistline
	Take in waist of skirt or pants with an elasticized waist when elastic is -free inside casing. -stitched to waist casing.	
	Shorten or lengthen waistband after altering waistline.	Altering waistbands on skirts and pants
	Shorten or lengthen a belt.	Belt alterations

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Take in waistline of men's trousers when amount to be removed from the waist measurement is -one-half inch or less. -more than one and one-half inches.	Altering men's trouser waistlines
Increase or decrease hip measurement.	Make hipline alteration when skirt is -too large. -too large in upper hip. -too large in lower hip. -too full in back only and has a center back seam. -too full in back only and has no center back seam. -too tight from waistline through hem. -too tight in upper hip. -too tight in lower hip.	Skirt hip alterations
	Make hipline alteration when pants are -too tight. -too tight in upper hip. -too tight in lower hip. -too large. -too large in upper hip. -too large in lower hip. -too large in the seat. -too large in front.	Pants hip alterations
	Make hip alterations in pants with -zipper opening. -pockets in side seams.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Alter sleeve width.	Alter sleeves which are -too wide. -too tight, piecing and adding gussets when necessary.	Sleeve width alterations
Alter legs of pants and trousers.	Alter pants legs when pants legs are -too narrow. -too wide.	Pants leg alterations
	Taper men's trouser legs.	Tapering men's trouser legs
Alter crotch of pants.	Alter pants front when crotch seam is -too long. -too tight.	
	Alter seat and crotch of men's trousers by -lowering the rise. -shortening the seat seam.	Altering the seat and crotch of men's trousers
Change location and length of darts.	Alter location and length of bodice darts when -under arm bust darts are too high or too low. -bust darts are too long. -bust darts are too long and too deep. -armhole bust darts are too long. -armhole bust darts are too short and shallow.	Bodice dart placement

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Alter waistline darts when -waistline darts are too long front and back. -waistline darts are too tight in midriff front and back. -waistline darts are too loose through midriff. -eliminating waistline darts.	Waistline darts
Increase or reduce bust or chest size.	Alter bodice when bodice is -too loose front and back and is sleeveless. -too loose front and back and has sleeves. -too full in front only. -too full in back only. -too tight.	Bodice width alterations
	Alter jacket or coat which is -too snug in front. -overlapping in front. -too full in chest. -too tight across back.	Jacket and coat width alterations
	Alter vest when vest body is -too large. -too small.	Vest width alterations
Taper shirts.	Taper shirt body -a small amount. -over four inches.	Tapering shirt body
** Correct fitting problems in jackets and coats.	Make appropriate alterations in jackets and coats -neck and collar. -shoulder. -seams.	Jacket and coat alterations

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
** Alter shoulder length or slope.	Alter shoulders which are -too wide by 3/8 inch or less. -too wide by more than 3/8 inch. -too wide in back only. -too wide in front only. -extemely too wide. -too narrow in fabric which has crosswise stretch. -too narrow in fabric with seams front and back. -too narrow in garment which has a center back seam. -too narrow in garment which has shoulder darts. -too high in sleeveless garment. -too high in garment with sleeves. -too high in front. -too high in back.	Shoulder alterations
	Alter garments for shoulders with -slight slope. -pronounced slope. -slope on one shoulder.	Alterations for sloping shoulders
** Alter neckline.	Alter necklines with -slight back fullness. -excessive back neckline fullness. -front neckline fullness. -neckline too full all around. -neckline too high in front. -neckline too high front and back.	Neckline alterations

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SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
** Alter placement of collars on jackets or coats.	Alter necklines with collars when -neck and collar are too big in back. -collar and neckline are too large all around. -collar and neck with zipper opening are too large -collar and neckline are too high. -there is fullness beneath collar in back. -collar stands away from neck.	Collar alterations

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DESIGN IN CLOTHING

SUBJECT: Design Elements and Principles

COMPETENCY: Ability to achieve balance, proportion, emphasis, rhythm, and unity in garments through effective use of the elements of design.

OBJECTIVES: Describe the elements and principles of design as they are used in clothing.

Use the elements and principles of design to create harmony and individuality when constructing garments.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Combine lines, shapes, and space to create or maintain a well-proportioned garment.	Distinguish between structural and decorative design in garments.	Design defined
		Types of design -Structural -Decorative
	Evaluate decorative design in clothing.	
	Relate line, shape, and space to apparent width, height, size, and overall effect of garments.	Elements of design -Line -Shape or form -Space
	Determine the functions of line, shape, and space in specific garments.	
* Select colors suited to garment design.	Identify the elements of colors such as hue, value, and intensity.	-Color
	Recognize the effects of various colors.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Use color as a functional tool in apparel design, construction, and alteration.	
* Select textures suited to garment design.	Use the psychological and physical principles of line and texture in the selection of fabric and clothing for various purposes.	-Texture
* Apply the principles of design to clothing.	Apply the principles of design to garment design, construction, and alteration.	Principles of design
* Utilize the principle of balance in designing, constructing, or altering garments.	Recognize the types of balance used in garments.	-Balance
	Create or maintain balance in garments through design, construction, or alteration.	
* Achieve good proportions in garments.	Achieve or maintain proportion in garments through design, construction, or alteration.	-Proportion
	Apply mathematical ratios to creation of designs with pleasing proportions.	
	Consider the height and weight of proposed wearer when designing a garment.	
	Consider the effect of color and texture in selecting fabric for a garment.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Apply the principle of emphasis as it relates to fashion design.	Locate the point of interest in fashions.	-Emphasis
	Create a point of interest in fashion designs through use of line, shape, texture, or color.	
	Utilize the principle of emphasis in the selection of fabric, trim, and pattern.	
	Use accessories to create a center of interest in a garment.	
* Apply the principle of rhythm as it relates to fashion design.	Identify specific types of rhythm in fabrics.	-Rhythm
	Recognize the type of rhythm created by garment details.	
	Use rhythm to create a mood through use of line, color, and texture when designing or constructing fashions.	
* Determine the unity or lack of unity in fashion designs.	Analyze a fashion design to determine if it exhibits unity.	-Unity

DESIGN IN CLOTHING

SUBJECT: Textiles

COMPETENCY: Ability to consider textile characteristics in garment design, construction, alteration, repair, and care.

OBJECTIVES: Identify types of fibers and fabric construction by using correct industry terminology.

Select appropriate textiles for various garment designs.

Use appropriate techniques of construction, pressing, and care for various fabrics.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Work with a variety of fabrics utilizing knowledge of how they hang and drape.	Identify and classify fibers as to origin, construction, weave, and finish.	Classification of fibers -Synthetic fibers -Natural fibers -Testing fiber content
	Use industry terminology when referring to textiles.	
	Select appropriate fibers for specific situations.	
	Select construction techniques consistent with the fabric being used.	Construction, pressing, and care techniques appropriate for different fabrics (including leather and fur) according to -Fabric fiber -Fabric color -Fabric pattern -Fabric finish
	Select pressing techniques suited for the fabric.	
	Select care techniques appropriate for the fabric.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Become familiar with basic legislation and standards which apply to textiles.	Textile legislation and standards

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FASHION DESIGN AND PRODUCTION

SUBJECT: Design

COMPETENCY: Ability to design garments suitable for the season, the fabric, and the customer.

OBJECTIVES: Identify sources of ideas and trends in the fashion market.

Prepare sketches of designs for a seasonal collection.

Specify information needed to produce a sample garment.

Make a pattern and a sample garment from designer specifications.

Determine the fit and cost of production of the sample garment.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
** Maintain contact with garment centers and fashion news sources to keep in touch with new styles.	Determine design trends for the coming season in terms of silhouette, design details, fabrics, and colors.	Trends in fashion design
** Utilize finished designs and past fashions as a basis for developing new designs.	Analyze previous designs to determine adaptations that will update designs for the coming season.	Sources of design ideas
** Design a collection of garments for a seasonal line.	Specify garments wanted for the seasonal collection.	Designing garments -Basic content of a collection
	Assemble design and fabric ideas for use in creating a collection.	
** Sketch ideas for garment designs.	Use appropriate techniques to sketch designs for a collection.	-Preparing fashion sketches

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
** Select fabrics and trims suitable for the garment design.	Cut and mount swatches and/or trim for each design.	-Selecting fabric swatches and trims
	Indicate type, fiber content, width, and cost per yard.	
	Attach swatches to appropriate designs.	
** Write specifications for the garment on the sample instruction sheet or shop drawing.	Indicate on sample instruction sheet specifications for construction, type fabric, trims, and fasteners.	-Completing sample instruction sheet
** Submit fashion collection for approval by forecasting committee.	Evaluate fashion designs in terms of design principles, trends, and other criteria.	-Criteria for acceptable design
** Prepare a pattern for the sample garment.	Select a garment design and make a rough sketch of pattern pieces needed for construction.	Preparing a pattern for a sample garment
	Draw various parts of garment to full scale on paper using ruler and drawing instruments.	-Pattern making
	Cut out drawings of pattern pieces to make experimental garment.	
** Code pattern pieces for sample garment.	Label each pattern piece with appropriate codes.	-Pattern coding
** Provide information about pattern pieces and any cutting instructions.	Write details about the pattern and cutting instructions on the pattern format card.	-Pattern format card

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
** Provide detailed information about fabrics, closures, and special effects.	List all additional information about the garment on the garment data sheet.	-Garment data sheet and working sketches
	Provide working sketches for the garment to be made.	
** Use pattern and working sketches to make sample garment.	Cut out garment from drafted pattern and marked pieces.	Making sample garments
	Select notions according to design specifications.	
	Sew the sample garment as instructed.	
	Press sample garment.	
** Evaluate sample garment for fit.	Examine sample garment on model or dress form.	Criteria for judging fit of sample garments
	Evaluate the sample garment in terms of fit.	
	Make changes on the sample garment and the pattern.	
** Assess the production costs for sample garments.	Determine the cost of producing the sample.	Production costs for garments
	Prepare a cost worksheet and attach to sample garment.	

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FASHION DESIGN AND PRODUCTION

SUBJECT: Pattern Making

COMPETENCY: Ability to construct accurate production patterns from designer specifications.

OBJECTIVES: Use appropriate tools to make patterns.

Make a block for pattern making using either a drafted pattern or a basic pattern.

Use appropriate flat pattern design or draping techniques to make a master pattern for a design.

Use grading techniques to accurately produce patterns in an entire size range for a garment design.

Assess production patterns in terms of fit, proportion, and intended design.

Prepare complete instructions for pattern layout and garment assembly.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Use appropriate pattern making tools.	Identify pattern making tools and explain their uses.	Pattern making tools
Identify various pattern making techniques.	Differentiate among drafting, flat pattern design, and draping techniques used to create patterns.	Techniques of pattern making
Use drafting from measurements to make patterns for sleeves, bodice, skirts, and pants.	Specify measurements needed for pattern drafting.	-Pattern drafting from measurements

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Measure a dress form or a model accurately and record measurements plus standard amounts of ease.	
	Explain procedures to follow for drafting sleeve, bodice, skirt, and pants patterns.	
	Use measurements and the appropriate techniques to draft sleeve, bodice, skirt, and pants patterns on paper.	
Use a basic pattern block for pattern making.	Explain how to prepare a design block or sloper from a basic pattern or drafted pattern.	-Pattern making from a block
	Construct a pattern using basic pattern block outlines.	
	Use appropriate symbols, markings, and labels on each pattern piece.	
	Cut out pattern pieces.	
Use draped garment designs to make master patterns.	Construct master patterns from draped garment designs.	-Pattern making from a draped design
	Use appropriate symbols, markings, and labels on each pattern piece.	
	Cut out master pattern pieces.	

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SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Obtain data from grading charts to modify dimensions of master pattern to produce various pattern sizes.	Interpret the data found on grading charts in terms of "grade" and "downgrade" from a master pattern.	Pattern grading -Grading charts
Use machine and/or hand grading techniques.	Explain the use of grading machines.	-Machine and hand grading
	Illustrate blending lines, corners, and curves.	
Test master pattern for accuracy.	Proof the master pattern for errors prior to grading.	-Proofing master patterns (sample markers)
Proportionately expand or contract perfected master pattern for an entire size range.	Use appropriate procedures to accurately grade a master pattern (sample marker) to include an entire size range.	-General procedures of grading
Sew duplicates of first sample garment in each size produced when grading the master pattern.	Construct duplicates of the sample garment in each size using production patterns made from the sample marker.	Proofing production patterns
Proof production patterns.	Evaluate sample garments for fit and proportion relative to intended design.	
	Make necessary changes on production patterns.	
	Analyze production patterns in terms of codes, quality of lines, and efficiency for cutting.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
** Write instructions for pattern layout and assembly of garment pieces.	Make scaled drawings of pattern pieces for use in illustrations of cutting and assembling garments. Determine procedure to be used in cutting and assembling garment. Write instructions for arranging pattern on material for cutting and for assembling the garment.	Writing pattern charts

FASHION DESIGN AND PRODUCTION

SUBJECT: Cutting Production

COMPETENCY: Ability to achieve quality in cutting production through efficient and controlled application of procedures.

OBJECTIVES: Identify tools, equipment, and materials needed in each phase of cutting production.

Use tools and equipment accurately and efficiently during each phase of cutting production.

Determine quality specifications for each phase of cutting production.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
** Construct cutting markers.	Identify tools and materials required for marker making.	Making cutting markers -Tools and materials
	Determine combination of pattern pieces that insures quality cutting with a minimum fabric waste.	-Procedures
	Use appropriate materials and procedures to construct a cutting marker.	
	Analyze the cutting marker according to quality specifications.	-Quality specifications
** Compute fabric yardage required per cutting marker.	Determine the amount of fabric needed for cutting a marker in a specified size range.	Figuring fabric yardage requirements

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
** Prepare or interpret cutting or spread tickets.	Indicate fabric type and color, pattern sizes, fabric yardage, and number of units to be cut on cutting or spread tickets.	Cutting or spread tickets
	Use cutting or spread tickets as a guide to spreading fabric and laying markers.	
** Prepare underlay paper.	Position paper correctly on the spreading table.	Procedure for preparing underlay paper
	Interpret information on marker and transfer to underlay paper using appropriate symbols.	
	Explain symbols found on the underlay paper.	
** Spread fabrics for cutting by hand or machine.	Use correct procedures when spreading fabrics for cutting by hand or machine.	Spreading -Equipment -Procedures
	Evaluate the fabric spread in terms of quality specifications.	-Quality specifications
** Place markers on fabric spreads.	Align the marker with underlay paper markings and the grainline and selvages of the fabric.	Positioning the marker
	Weight down the marker.	
	Staple the marker to the fabric following guidelines for stapling.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
** Outline markers on top fabric ply.	Trace marker outlines on top fabric ply using chalk, crayon, wax, or sprayed dye.	Marking pattern outlines for cutting
** Use various tools and equipment to cut or chop garment pieces.	Specify types and uses of cutting equipment and tools.	Cutting or chopping -Tools and equipment
	Use the straight-edge knife, rotary knife, and shears to cut out parts of a garment.	-Procedure
	Examine cut pieces for quality in cutting.	-Quality specifications
** Mark assembly points on garment pieces.	Mark garment pieces at specified assembly points using chalk, graphite, or wax crayon; using fabric drills; or by cutting notches.	Position marking procedures
** Shade cut garment pieces.	Secure one end of cut stack with weights or clamps.	Shading
	Mark cut parts for precision shade matching and sequence identification using shade tickets, chalk, crayon, graphite, or ink.	
** Slope a cut block.	Respread block by aligning all plies of cloth.	Sloping
	Trim precisely to match cutting marker pieces.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
** Sort and bundle cut garment parts for shipment to the assembly area.	Sort stacks of cut parts according to size, color, shade, and/or pattern selection. Count specified number of plies and parts and secure into bundles, replacing defective pieces while assembling. Tie bundling ticket to each bundle. Stack bundles onto hand truck according to size, style, and color.	Bundling

FASHION DESIGN AND PRODUCTION

SUBJECT:	Assembly
COMPETENCY:	Ability to achieve product quality through safe, efficient, and controlled industrial sewing methods.
OBJECTIVES:	Analyze production procedures in terms of safe, efficient production of quality garments. Apply appropriate, standardized methods during production operations. Compare quality specifications for different garments. Follow appropriate procedures for handling defective garments and packing garments for shipping.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Use industrial sewing terminology correctly.	Employ industrial sewing terminology.	Industrial sewing terminology
Observe safety regulations for industrial sewing.	Utilize devices and procedures designed to safeguard workers in an industrial sewing area.	Safety regulations
Use bundle or job tickets and shade markings to direct progress in the sewing room.	Explain the use of bundle or job tickets and shade markings in production control.	Production control and incentives -Bundle or job tickets -Shade markings
	Interpret information found on bundle or job tickets and shade markings to determine tasks to be performed.	
Figure earnings of a sewing machine operator.	Determine the earnings of a sewing machine operator using the two common wage plans and incentives.	-Earnings

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SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Distribute and collect bundles of garment parts and supplies among various production workers in a garment plant.	Identify aids and procedures for getting materials, threads, and accessories to the machine operator.	Distribution of materials and supplies to machine operators
	Use specified aids and methods for distribution and collection of garment parts and supplies.	
Follow standardized methods for operations in an industrial sewing room.	Explain the basic elements and procedures of machine sewing and ways to improve efficiency.	Standard methods for production operations -Basic elements and procedures
	Perform production operations with motion economy.	-Motion economy
	Analyze production operations and recommend improvements.	
Assemble bundles or sub-assemblies for efficient work flow during each phase of production.	Position pieces or partially assembled parts for operator's efficient access.	Getting efficient access to work
	Move pieces or parts quickly into position for sewing.	
Perform assigned sewing operation(s) on standard or special sewing machine(s) as a regular or substitute operator.	Use appropriate machines and methods to perform sewing tasks.	Performing the operation -Machine stitching
Notify sewing machine repairperson of machine problems.	Observe stitching to detect defects and notify sewing machine repairperson.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Repair defective garments using appropriate mending or stain removal methods.	Mend defects in construction as specified. Remove spots and stains from garments using approved methods.	Repairing defective garments
Sort finished garments.	Sort finished garments by lot and size numbers recorded on tags and labels attached to the garment.	Packing procedures
Press garments the final time.	Iron garments prior to folding.	
Pack finished garments.	Fold, pin, bag, tag, and box finished garments.	

FASHION MERCHANDISING

SUBJECT: Procedures Involved in Retailing

COMPETENCY: Ability to function effectively and efficiently in fashion merchandising.

OBJECTIVES: Follow approved procedures for marking fashion merchandise, stocking, preparing sales slips, and receiving payment.

Exhibit ability to work with customers.

Utilize knowledge of fashion to guide customers in making fashion decisions.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Mark new fashion merchandise.	Identify various kinds of price tickets and information found on each.	Marking merchandise
	Explain various marking procedures used in the ready-to-wear industry.	
	Mark new merchandise and place on display.	
* Restock shelves and racks.	Replenish stock in the store and storerooms as needed.	Stocking -Stockkeeping systems
* Approach, greet, and assist customers with selections.	Approach and greet customers in an appropriate manner.	Business etiquette
	Handle customer requests courteously and efficiently.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Guide customers to appropriate areas based on requests.	
* Provide customer with information useful in making decisions, such as fashion trends, design elements, and care procedures for various fabrics.	Point out fashion trends for the season.	Ways to guide customer's selections
	Note design elements apparent in the fashion item.	
	Suggest care procedures for various fabrics.	
	Emphasize style, quality, and utility of the fashion item being shown.	
Assist customer in trying on a garment.	Follow approved procedures for assisting customer in trying on garments.	Fitting room etiquette
Prepare sales slips.	Specify information to be included on a sales slip.	Sales slips and payment
	Complete a sales slip for a specified purchase.	
Receive payment.	Explain the procedures to follow for cash and charge sales.	
	Explain the procedure to follow for items placed in lay-a-way.	
	Use appropriate methods for receiving payments.	

FASHION MERCHANDISING

SUBJECT: Display

COMPETENCY: Ability to create effective displays to enhance the merchandise and the store.

OBJECTIVES: Create props to be used in fashion displays.

Apply principles of design to displays of fashion merchandise.

Use mannequins correctly and effectively in fashion displays.

Analyze fashion displays according to established guidelines.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Maintain display.	Use appropriate maintenance techniques for displays.	Maintenance of store and window displays
* Construct decorative props for use in store or window displays.	Specify props or fixtures needed to create display arrangements. Construct decorative props from wood, fabric, glass, paper, and plastic, using hand tools.	Props or fixtures used in fashion displays
* Set up store and window displays according to prearranged plan or using own ideas.	Arrange props, mannequins, furniture, backdrop, and other fixtures according to principles of design. Place price and description signs on backdrop, fixture, or floor.	Display arrangements -Types -Techniques -Guidelines

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Solve basic problems of reflections, lighting, and color as it affects specific merchandise planned for a display.	
* Rig, assemble, and fly merchandise in displays.	Follow recommended procedures for draping (rigging), assembling, flying, and moving merchandise used in displays.	Draping (rigging) -On mannequins -On backdrops
* Evaluate store and/or window displays for effectiveness.	Judge fashion displays using guidelines for effectiveness.	Display effectiveness

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FASHION MERCHANDISING

SUBJECT: Modeling

COMPETENCY: Ability to model garments effectively.

OBJECTIVES: Prepare quickly for modeling garments.

Use appropriate techniques of standing, turning, and walking to enhance garments being worn.

Keep customers adequately informed about garments being modeled.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Dress in sample or completed garments and complementary accessories.	Collect garments and accessories to be worn.	Preparation for modeling garments
	Dress in garments and accessories.	
	Use proper make-up techniques.	
	Check overall appearance including grooming.	
Observe the manners of the professional model.	Protect the clothes being modeled.	Model's code of manners
	Cooperate in the fitting and dressing rooms.	
* Exhibit garments to observers by standing, pivoting, and walking to enhance features such as quality, style, and design.	Use various stances appropriate for the garments being modeled.	Modeling techniques -Standing -Pivoting -Walking -Dancing
	Execute turns smoothly when modeling.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
	Walk gracefully and smoothly when modeling and allow plenty of time for viewing the garments.	
* Listen to the commentator.	Remain on the runway or stage and keep moving until the commentator has finished talking about the garment being modeled.	Timing
* Interpret the type of modeling assignment.	Comply with the requirements of specified fashion show.	Modeling assignments -Runway modeling -Formal and informal --Tearoom or restaurant --Departmental or storewide -Television -Showroom
	Use correct fashion show terms.	Fashion show terms
* Inform prospective purchasers as to model, number, and price of garment and department where garment can be purchased.	Provide adequate information about garments to prospective customers as appropriate.	Informing customers about garments being modeled

ROUTINE BUSINESS PROCEDURES

COMPETENCY: Ability to function effectively and efficiently in routine business operations.

OBJECTIVES: Perform all office procedures correctly and efficiently.

Prepare business records and forms accurately.

Use tact when handling customer complaints.

Maintain attractive, clean store and storage rooms.

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
Do routine office work.	Answer the telephone, take messages, and answer questions courteously.	Routine office procedures -Answering telephones
	File invoices, charge tickets, etc., using approved methods.	-Filing
	Prepare monthly statements or bills.	-Billing
	Prepare letters, flyers, and parcels for mailing or shipping.	-Mailing and shipping
** Keep financial records.	Follow specified procedures for keeping business records.	Other business procedures -Business records
* Assist with inventory or stock for a retail outlet.	Distinguish between perpetual and physical inventories.	-Inventories
	Complete forms used for perpetual and physical inventories.	

SUB-COMPETENCIES	LABORATORY SKILLS	CLASSROOM CONCEPTS
* Handle customer complaints.	Handle customer complaints courteously.	-Customer complaints
** Purchase sewing and pressing equipment.	Identify features to look for when purchasing sewing and pressing equipment.	Features to look for in sewing and pressing equipment -Practicality -Quality construction -Cost -Guarantees
	Select sewing and pressing equipment suitable for use in the laboratory.	Purchasing sewing and pressing equipment
** Select and purchase sewing notions, such as zippers, thread, and buttons.	Determine stock needed in the sewing notions department.	-Ordering goods
	Complete purchase order forms accurately.	
Assist in the care and maintenance of the store and storage rooms.	Select cleaning supplies and equipment appropriate for the job.	Care and maintenance of the store and storage rooms
	Explain care procedures for maintaining the store and storage areas.	
	Do routine care and maintenance tasks.	

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CLOTHING/FASHION DESIGN

BOOKS

Alth, Max, and Alth, Simon. The Stain Removal Handbook. Plainfield, New Jersey: Hawthorn Books, Inc., 1977. 194 pp. ($6.95, l.p. Order from: Textile Book Service. Extending the life of garments; fabric identification and care guide; removing stains and soils from fabrics; soil and stain removal dictionary; cleaning and spotting carpets; cleaning other things--metals, wood, leather, etc.; washing, drying, and ironing clothes; and getting more from your dry cleaner.)

Apparel Engineering and Needle Trades Handbook. Great Neck, New York: Kogos Publications Company, 1960. 388 pp. ($19.95, l.p. Design and materials, the cutting room, the sewing room, the pressing room, executive management and engineering in the needle trades.)

Bancroft, Vivian Starck. It's So, Sew Easy. 2nd ed. Minneapolis, Minnesota: Burgess Publishing Company, 1970. 354 pp. ($6.95, l.p. Clothing construction techniques, fabric characteristics, fitting, and commercial pattern markings; excellent for students just learning to sew.)

Bane, Allyne. Creative Clothing Construction. 2nd ed. New York, New York: McGraw-Hill Book Company, 1973. 529 pp. ($13.95 l.p. Clothing construction techniques, pattern and pattern alterations, equipment and dressmaker details.)

Bane, Allyne. Tailoring. 3rd ed. New York, New York: McGraw-Hill Book Company, 1974. 538 pp. ($14.50, l.p. Making a muslin test copy; tailoring a skirt, jacket, or coat; basic construction; and interfacing, lining, and underlining a tailored garment.)

Brinkley, Jeanne, and Aletti, Ann. Altering Ready-to-Wear Fashions. Peoria, Illinois: Chas. A. Bennett Co., Inc., 1976. 399 pp. ($14.95, l.p. Opportunities in the needle trade; the garment industry; equipment, tools, and supplies; learning about fabrics; pressing; commercial sewing methods, flattering the female figure; fitting women's clothes, standard alterations for women; fitting and altering hemlines; finishing touches; fitting and altering menswear; developing speed and efficiency; working with people; getting a job; and establishing your own business. G: 9.)

Burns, Marjorie Arch. 1976 Super Sewing Series. Philadelphia, Pennsylvania: J.B. Lippincott Company, 1976. n.p. ($3.25, l.p., each. Four paperbacks. The shirt look; lining, underlining, interfacing; the tailored look; and altering ready-to-wear.)

S	State adopted textbook	l.p.	list price
G	Grade level readability	s.p.	school price

Careers in Industrial Sewing for the Apparel Manufacturing Industry. Arlington, Virginia: American Apparel Manufacturers Association, 1975. 96 pp. ($9.00, l.p. Apparel industry orientation; sewing machine safety rules; parts; simple adjustments and maintenance; machine operation; basic machine control; motion economy; basic sewing operations; gauges and folders; machine types; teacher aides; and requirements for establishing a course in industrial sewing.)

Cherry, Shirley M. Sew Your Own With Fashion Appeal. Tallahassee, Florida: Meredith Corporation, 1974. 60 pp. ($4.55, l.p. Order from: Shirley M. Cherry. Combine ready to wear techniques with quality sewing.)

Cincinnati Public Schools - Home Economics Department. Exploring Fabrics. 4th ed. Bloomington, Illinois: McKnight Publishing Company, 1977. 367 pp. ($8.47, s.p. Working with fabrics, designing things from fabrics, making and selling fabric products, and shopping for clothes.)

Clothing Assistant. Rev. ed. Lubbock, Texas: Home Economics Instructional Materials Center, 1976. 241 pp. ($12.00, l.p., teacher copy in Texas; $15.00, l.p., teacher copy, out-of-state; $7.50, l.p., student copy in Texas; $10.00, l.p., student copy, out-of-state. Fabric characteristics; sewing tools and equipment; sewing machines; stitching techniques; pressing techniques; clothing repairs; fitting procedures; alteration of men's and women's clothing; custom clothing construction, basic construction techniques, couture techniques, and industrial sewing. G: 9, student edition.)

Clothing Services. Lubbock, Texas: Home Economics Instructional Materials Center, 1974. 318 pp. ($10.00 in Texas; $12.50, out-of-state. Industrial and domestic sewing tools and equipment, basic sewing and finishing techniques, garment construction, customer relations, assembly-line procedures, laundering and dry-cleaning, packing and storing.)

Coat's and Clark's Sewing Book. 3rd ed. Wayne, New Jersey: Western Publishing Company, Inc., 1976. 288 pp. ($7.95 l.p. Alterations on finished garments, assembling a garment, decoration, easing, fitting a garment, hand sewing, hems, lining, machine stitching, marking, pleats, seams and seam finishes, sleeves, tucks, waistbands, and zippers.)

Corinth, Kay. Fashion Showmanship: Everything You Need to Know to Give a Fashion Show, 1970. 280 pp. ($12.50, l.p. Technical and organizational problems on stage and backstage.)

S Craig, Hazel Thompson. Clothing, A Comprehensive Study. Rev. ed. New York, New York: J.B. Lippincott Company, 1973. 468 pp. ($11.44, l.p. NOTE: 1968. Texas state adopted text. Origin and evolution of clothing, fashion and the garment industry, social and psychological aspects of clothing, selection and care of clothing, careers in clothing and textiles, and construction of clothing. G: 11.)

Diehl, Mary Ellen. How to Produce a Fashion Show. New York, New York: Fairchild Publications, 1976. 150 pp. ($7.95, l.p. History of the fashion show, types of fashion shows, evaluating the audience, models, theme, lighting and time, cost, and coordinating the show.)

Erwin, Mabel D., and Kinchen, Lila A. Clothing for Moderns. 5th ed. New York, New York: Macmillan Publishing Company, 1974. 516 pp. ($13.50, l.p. Wardrobe information, altering ready-to-wear, dressmaker tailoring, pattern designing, and dress decoration.)

Faiola, Linda. Clothesmaking. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1977. 182 pp. ($4.89, s.p. Equipment; fabric; blocking; patterns; layouts and cutting; sewing by hand; marking; construction: seam finishes, zippers, sleeves, interfacings; and glossary.)

Fashion Merchandising Course Outline. Bronx, New York: Milady Publishing Corporation, 1974. 27 pp. ($3.95, l.p. Course introduction, orientation program, and suggestions on course material sequence.)

Fibers and Fabrics. Austin, Texas: Instructional Materials Center, 1976. 253 pp. ($7.50, l.p. Product specifications and information on natural and synthetic fibers: finishes, care, construction, weaves, and uses of fabrics.)

Funaro, Diana. The Yestermorrow Clothes Book. Radnor, Pennsylvania: Chilton Book Company, 1976. 164 pp. ($9.95, l.p. Remodeling secondhand clothes: fabric identification, cleaning and freshening, mending, decorating, recycling, remodeling dresses, transforming lingerie and loungewear into street clothes, refitting and redressing, reworking coats and jackets, and altering and updating jeans.)

Gaetan, Manuel. Sewing Machine Operator's Training Handbook. Columbia, South Carolina: Bobbin Publications, Inc., 1972. 121 pp. ($8.75, l.p. Training in the needle trades industry; tables, illustrations, forms, and photographs.)

Gold, Annalee. 75 Years of Fashion. New York, New York: Fairchild Publications, 1975. 112 pp. ($7.95, l.p. History of women's fashion: dresses, coats, suits, sportswear and separates, active sportswear, youth looks, hair, millinery, furs, silhouettes, accessory sampler, questions and projects.)

Graef, Judy Lynn, and Strom, Joan Buesher. Concepts in Clothing. New York, New York: McGraw-Hill Book Company, 1976. 280 pp. ($9.88, l.p. Modern concepts of self-image, consumer intelligence, clothing selection and management, decision making, and career information.)

Greenwood, Kathryn Moore, and Murphy, Mary Fox. Fashion Innovation and Marketing. New York, New York: Macmillan Publishing Company, Inc., 1977. 320 pp. ($10.76, s.p. What fashion is and how it is created, produced, and distributed to the consumer.)

Handford, Jack. Professional Patternmaking for Designers of Women's Wear. Plainfield, New Jersey: Textile Book Service, 1977. 404 pp. ($12.95, l.p. Metric conversion tables; how to measure for the basic blocks; drafting the bodice front and back, skirt, sleeve, torso, pants; seam allowances; extensions for buttons and buttonholes; notch and punch placement; facings, bodices, skirts; no waistline dresses; pockets; sleeves; set-in sleeve and bodice cut in one; necklines; collars; pants; and miscellaneous.)

Hollen, Norma R. *Pattern Making by the Flat-Pattern Method*. 4th ed. Minneapolis, Minnesota: Burgess Publishing Company, 1975. 219 pp. ($7.95, l.p. Guide to pattern making, detailed directions, over 700 halftones and drawings, scaled pattern cards, and metric equivalents.)

Horn, Marilyn J. *The Second Skin: An Interdisciplinary Study of Clothing*. 2nd ed. Boston, Massachusetts: Houghton-Mifflin Company, 1975. 468 pp. ($13.95, l.p.; $2.00, l.p., instructor's manual. Interrelationship of clothing and culture, clothing and human behavior, aesthetics and dress, clothing and the physical self, clothing in the economy, and acquisition and use of clothing.)

Howell, Georgina. *In Vogue*. New York, New York: Schocken Books, 1976. 344 pp. ($26.22, s.p. Order from: Butterick Publishing. Sixty years of reporting fashion: 1916-1923, The Great Escape; 1924-1929, The Reckless Twenties; 1930-1939, The Threadbare Thirties; 1940-1947, Fashion by Government Order; 1948-1959, The Fashion-Conscious Fifties; 1960-1969, The Revolutionary Sixties, 1970-1975, The Uncertain Seventies.)

Industrial Needle Trades. New Brunswick, New Jersey: New Jersey Vocational-Technical Curriculum Laboratory, 1968. 306 pp. ($3.00, l.p. Basic textiles, general manufacturing procedure, the sewing machine, primary sewing machine orientation, basic sewing machine operations, sewing machine attachments, finish stitching, automatic machines, non-sewing factory operations, cutting room procedures, and production efficiency.)

Iowa Home Economics Association. *Unit Method of Clothing Construction*. 6th ed. Ames, Iowa: Iowa State Universtiy Press, 1976. 140 pp. ($5.95, l.p. Altering pants patterns; making corded loops and dangling snaps; inserting an invisable zipper; putting on combined neck/armhole facings; sewing single- and double-knit fabrics; making pleated sleeve casings; finishing seams and hems by the Hong Kong method; handling interfacings, linings, and underlinings; and using the "open"--"closed" methods of unit construction; and constructing men's garments.)

Ireland, Patrick John. *Drawing and Designing Menswear*. Plainfield, New Jersey: Textile Book Service, 1976. 96 pp. ($9.95, l.p. Design sketches, figure drawing, faces, hairstyles, hats, pockets, sleeves, collars, necklines, drawing details, production design drawing, techniques, presentation and materials.)

Ireland, Patrick John. *Fashion Design Drawing*. Plainfield, New Jersey: Textile Book Service, 1975. 127 pp. ($6.95, l.p. Fashion figure proportions; heads, hairstyles and hats; design sketching; collars, sleeves and skirts; fabrics; silhouettes; techniques; and materials.)

Jabenis, Elaine. *The Fashion Director: What She Does and How to Be One*. New York, New York: John Wiley and Sons, Inc., 1972. 407 pp. ($9.75, l.p. Becoming a fashion director, fashion projection through advertising, display, broadcasting, fashion shows, and fashion careers related to retailing. G: 10.)

Jaffe, Hilde. Children's Wear Design. New York, New York: Fairchild Publications, 1972. 288 pp. ($15.00, l.p. Background of the children's wear industry, how to design marketable garments for children, and the sociological and psychological characteristics of each age level that must be understood by the successful designer of children's fashions.)

Jarnow, Jeannette, and Judelle, Beatrice. Inside the Fashion Business: Text and Readings. 2nd ed. New York, New York: John Wiley and Sons, Inc., 1974. 432 pp. ($14.95, l.p. The fashion industry--designing, producing, and distributing apparel and accessories.)

Joel, Shirley. Fairchild's Book of Window Display. New York, New York: Fairchild Publications, Inc., 1973. 181 pp. ($15.00, l.p. Accessories and cosmetics; the boutique approach and small specialty shop; children and young people; fashion; home furnishings and furniture; men's wear; seasonal, institutional, special events; and tricks of the trade.)

Jones, Jan. Clothing--Your Way. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1977. 186 pp. ($6.60, l.p. Latest developments in clothing construction; use of modern fabrics, techniques, and products; consumer information: what, where, and how to buy necessary materials; suggestions for recycling clothing; and career's in clothing-related fields.)

Kleeberg, Irene Cumming, ed. The Butterick Fabric Handbook. New York, New York: Butterick Publishing, 1975. 210 pp. ($2.42, s.p. Fiber; from fiber to fabric; fur and leather; basic fabric care techniques; stain removal; rugs and carpets; bedding and towels; curtains, draperies, and wall coverings; fabric width conversion chart; metrics, interfacing, lining, and underlining.)

Kopp, Ernestine, et al. How to Draft Basic Patterns. 2nd ed. New York, New York: Fairchild Books and Visuals, 1975. 93 pp. ($8.45, l.p. Designer's neckline curve included; 1/4 scale slopers; how to use the neckline curve; sleeve measurements; sleeve sample work sheet; dress form measurements; slack measurements; measurements needed for drafting sleeves; how to take body measurements; slopers; drafting of slopers: waist, skirt, torso with darts, torso without darts; converting dress slopers to coat and suit slopers; slacks; and the designers neckline curve.)

Lawrence, Judy, and Yurick, Clotilde. Sew Smart in the Classroom: With Wovens, Knits, and Ultra-Suede Fabric. Minneapolis, Minnesota: Burgess Publishing Company, 1977. 272 pp. ($8.95, l.p. Professional sewing methods and shortcuts.)

Lawson, Donna. Oldies But Goodies. New York, New York: Butterick Publishing, 1977. 200 pp. ($6.95, l.p. Recycling old clothes and accessories.)

Lewis, Virginia Stolpe. Comparative Clothing Construction Techniques. Minneapolis, Minnesota: Burgess Publishing Company, 1976. 393 pp. ($12.49, s.p. Handling special fabrics, interfacing and underlining guide, figuring exact yardage requirements, the muslin shell, pressing techniques and the use of equipment, shaping the garment, linings, self-trims, basic sewing machine principles, basic principles of clothing construction, comparative techniques in buttonhole construction, pockets, facings, enclosures, hems, and finishing touches.)

McCall's Needlework Editors, and Craft Magazine Editors. McCall's Needlework Treasury. New York, New York: Random House, Inc., 1965. 396 pp. ($12.50, l.p. History of needlework; instructions and techniques for embroidery, quilting, knitting, crocheting, tatting, hand-loom weaving, netting, knotting, braiding, making rugs; and technical aids. G: 10.)

McCall's Sewing Book. Rev. ed. New York, New York: Random House, Inc., 1968. 308 pp. ($7.95, l.p. Patterns, fabric, shaping materials, notions, sewing tools and equipment, pattern alteration, fabric preparation, layout, cutting, and construction techniques. G: 10.)

McDermott, Irene E., and Norris, Jeanne L. Opportunities in Clothing. Rev. ed. Peoria, Illinois: Chas. A. Bennett Co., Inc., 1972. 350 pp. ($10.68, l.p. Careers in the clothing field, color, line, design, fabric, merchandising clothing, industrial sewing, clothing construction, fitting and alterations. G: 9.)

McMurty, Rosemary, ed. How To Fit Book. Rev. ed. New York, New York: The McCall Pattern Company, 1973. 112 pp. ($1.17, s.p. How to solve fitting problems and tips for easy pattern adjustments for men, women, and children.)

Mauger, Emily M. Modern Display Techniques. New York, New York: Fairchild Publications, Inc., 1964. 128 pp. ($8.95, l.p. Effective display, the importance of setting, window copy, the psychological aspects of display, and future trends.)

Milani, Lucille. Tailoring The Easy Way. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1976. 192 pp. ($11.95, l.p.; $4.95, l.p., paperback. Fabric selection and preparation, tailoring stitches, tailoring equipment, women's coats and suits, and men's jackets and pants.)

Morgan, Miriam. Make Your Own Alterations: Simple Sewing the Professional Way. New York, New York: Arco Publishing Company, 1970. 96 pp. ($4.95, l.p. Mending, altering, and tailoring garments.)

Mullikin, Eleanor. Selling Fashion Apparel. Cincinnati, Ohio: South-Western Publishing Co., 1971. ($3.72, s.p. Overview of the world of fashion, salesperson's creative role as a fashion consultant to customers, principles of fashion design, textile characteristics, and specific techniques for selling women's and men's apparel and accessories.)

Olson, Nancy. Patterngrams - How to Copy Designs at Home. New York, New York: Fairchild Publications, Inc., 1973. 208 pp. ($8.50, l.p. Shortcut methods and techniques for designing your own fashions using commercial patterns as a creative starting point: custom fitting methods; moving darts; designing and redesigning collars, sleeves, darts, pants, dresses, jumpsuits, coats, jackets and menswear.)

Packard, Sidney, and Axelrod, Nathan. Concepts and Cases in Fashion Buying and Merchandising. New York, New York: Fairchild Publications, Inc., 1977. 228 pp. ($8.50, l.p. Fashion buying and merchandising fundamentals based on case studies.)

Packard, Sidney; Winters, Arthur; and Axelrod, Nathan. *Fashion Buying and Merchandising*. New York, New York: Fairchild Publications, 1976. 340 pp. ($12.50, l.p. History of fashion buying and merchandising, role of the buyer, psychology of fashion, and marketing techniques.)

Perry, Patricia, ed. *Ready Set Sew: The Butterick Sewing Book*. New York, New York: Butterick Publishing, 1971. 320 pp. ($7.95, l.p. Preparation for sewing, alterations, and sewing techniques.)

Perry, Patricia, ed. *The Vogue Sewing Book of Fitting, Adjustments and Alterations*. New York, New York: Butterick Publishing, 1972. 200 pp. ($8.95, l.p. Fitting, patterns, fabrics, figure problems, pattern adjustments, and alterations.)

Perry, Patricia, and Musheno, Elizabeth [illegible], eds. *The Vogue Sewing Book*. Rev. ed. New York, New York: Butterick Publishing, 1975. 524 pp. ($11.17, s.p.; $18.72, s.p., deluxe edition. Clothing construction for men and women, selecting patterns, fabric, and finishing touches.)

Poulin, Clarence. *Tailoring Suits The Professional Way*. Rev. ed. Peoria, Illinois: Chas. A. Bennett Co., Inc., 1973. 213 pp. ($8.00, l.p. Good tailoring, tools and their uses, hand sewing techniques, pressing, clothes and trimmings, pattern drafting, coat making, trouser making, vest making, shirt making, and women's coat making.)

Price, Jeanne, and Zamkoff, Bernard. *Grading Techniques for Modern Design*. New York, New York: Fairchild Publications, 1973. 144 pp. ($12.50, l.p. Designs for back bodice with shoulder darts, skirts and collars, slacks, set-in sleeve, princess bodice, circle skirt, shawl collar, kimono sleeve, square armhole, dropped shoulder sleeve; grading charts can be read forward for grading and backward for de-grading.)

Randall, Reino, and Haines, Edward C. *Bulletin Boards and Display*. Worcester, Massachusetts: Davis Publications, Inc., 1961. 72 pp. ($4.75, l.p. Combining basic designs and imaginative materials for originality in bulletin boards and displays.)

Redick, Sharon S. *Physically Handicapped Student in the Regular Home Economics Classrooms: A Guide for Teaching Grooming and Clothing*. Danville, Illinois: Interstate, 1976. 174 pp. ($5.95, l.p. Steps to success in teaching the mainstreamed physically handicapped student, needs of physically handicapped students as identified by home economics teachers, modification of home economics curricula and facilities, grooming, and clothing curriculum.)

Reeves, Jo Ann. *Fibers and Fabrics*. Rev. ed. Austin, Texas: Instructional Materials Center, 1976. 253 pp. ($8.50, l.p.; $3.00, l.p., answer book. Construction, sources, finishes, care, uses, sales tips, and trade names of natural and man-made fibers.)

Relis, Nurie, and Strauss, Gail. *Sewing for Fashion Design*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1978. 382 pp. ($12.95, l.p. Sewing techniques are related to the methods used in the garment industry.)

Richert, G. et al. Retailing Principles and Practices. New York, New York: Greg Division/McGraw-Hill Book Company, 1974. 520 pp. ($11.52, l.p. Effective buying and merchandising, current policy, and procedures in buying and merchandising.)

Rowe, Frank A. Display Fundamentals. Cincinnati, Ohio: Signs of the Times Publishing Company, 1976. 149 pp. ($8.50, l.p. Analysis of store, types of windows, interior display areas, display materials, display composition, development of ideas, and time organization.)

Rutan, Jackie. The Perfect Fit--Pattern Alterations. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1977. 131 pp. ($10.95, l.p.; $4.95, l.p., paper. Finding your correct size, a good fit, preparing a skirt for first fitting, fitting a skirt, bodice alterations, patterns, neckline and shoulder alterations, armseye and bust dart alterations, sleeves, using your basic completed pattern in general sewing, using your basic pattern for designing, general sewing tips, altering for large women, line and design.)

Salomon, Rosalie Kolodny. Fashion Design for Moderns. 2nd ed. New York, New York: Fairchild Publications, 1976. 144 pp. ($7.95, l.p. How to be a fashion designer and what you have to know about fabrics, costing, samples, buyers and models.)

Samson, Harlan E. Advertising and Displaying Merchandise. Cincinnati, Ohio: South-Western Publishing Co., 1967. ($3.75, s.p. Fundamental principles and practices of merchandising through advertising and display.)

Servian, Martha S. Fashion and Textiles Careers. Englewood Cliffs, New Jersey: Prentice Hall, 1977. 122 pp. ($3.96, l.p., paperback. Textiles and clothing; tomorrow's fashions; fashion merchandising and sales promotion; career opportunities in the home sewing industry, in communications, and in teaching; and a business of your own.)

Sewing for Men and Boys. New York, New York: Simplicity Pattern Company, Inc., nd. 96 pp. ($1.25, l.p. Sewing techniques and wardrobe guidance.)

Shipp, Ralph D., Jr. Retail Merchandising: Principles and Applications. Burlington, Massachusetts: Houghton-Mifflin Company, 1976. 315 pp. ($11.95, l.p. Merchandising defined, how to find profit, how to average markup, planning markups and markdowns, retail method of inventory, figuring stock turn, planning sales, how to plan purchases and open-to-buy, planning and controlling fashion merchandise, merchandising and the computer.)

Siegel, Margot. Looking Forward to a Career in Fashion. 2nd ed. Minneapolis, Minnesota: Dillon Press, 1974. 90 pp. ($5.95, l.p. Preparing for a fashion career, education, fashion writer, fashion advertising, fashion shows, designers, models, retailing, and the manufacturer.)

Simplicity Sewing Book. Rev. ed. New York, New York: Simplicity Pattern Company, Inc., 1972. 256 pp. ($2.00, l.p. Sewing techniques, creative clothes for the entire family, sewing area ideas, and storage.)

Simply Tailoring. New York, New York: Simplicity Pattern Company, Inc., n.d. 80 pp. ($1.25, l.p. Contemporary, traditional, and unstructured techniques of fashion tailoring.)

Talbot, Constance, and Stevenson, Isabelle. *The Complete Book of Sewing*. New York, New York: Crown Publishers, Inc., 1972. 320 pp. ($9.95, l.p. Fabric, sewing tools, stitches, seams, edge finshes, shaping, gathers and ruffles, patterns, pattern alteration, marking and cutting, sewing, repairing, and sewing for the home.)

Textile Handbook. 5th ed. Washington, D.C.: American Home Economics Association, 1974. 130 pp. ($4.00, l.p. Fibers, yarns, fabric construction, finishes, dyes, fabric design, definitions, maintenance, labeling, legislation, and standards.)

Timmons, Myra Bownds, and Sheldon, Martha Gene. *Tailoring Techniques*. Danville, Illinois: Interstate, 1975. 305 pp. ($5.95, l.p. Techniques for all aspects of clothing construction, alterations, designing for the individual, metric and English measurements.)

Tolman, Ruth. *Fashion Marketing and Merchandising, Vol. 2*. Bronx, New York: Milady Publishing Corporation, 1974. 372 pp. ($10.25 l.p. Salesmanship, fashion promotion, visual merchandising, retailing, merchandise mathematics, and executive leadership.)

Tolman, Ruth. *Guide to Fashion Merchandise Knowledge, Vol. I*. Milady Publishing Corporation, 1974. 498 pp. ($16.15, l.p. Salesmanship; fashion promotion, including: publicity, advertising, sales promotion, and fashion shows; visual merchandising; retailing, including: the buyer, pricing merchandise, and stock control; merchandise mathematics; executive leadership; and retail job opportunities.)

Tolman, Ruth. *Guide To Fashion Show Production*. Bronx, New York: Milady Publishing Corporation, 1976. 136 pp. ($15.76, s.p. The origin of the fashion show, planning guide and check list for fashion shows, words and phases for fashion commentators, forms, budget, professionalism for models, themes for shows, lighting, protecting clothes, modeling on a stage, modeling for the television camera, male models, beauty in a fashion show and fashion show glossary.)

Troxell, Mary D., and Judelle, Beatrice. *Fashion Merchandising*. 2nd ed. New York, New York: McGraw-Hill Book Company, 1976. 576 pp. ($11.95, l.p. Dynamics of fashion, marketers of fashion, retail merchandising of fashion, career opportunities in fashion, merchandising arithmetic.)

Trub, John E.A., ed. *The Mechanics of Cutting and the Modern Cutting Room*. Great Neck, New York: Kogos Publications Company, n.d. 78 pp. ($8.95, l.p.; $6.95, l.p., in Spanish. Factors affecting cutting operations and results, production planning and piece goods control, sponging and shrinking, cutting room layout, preparation for cutting, cutting and spreading, marking, methods, tools, techniques for cutting controls and results, preparation for sewing, drilling, shade marking, ticketing and bundling.)

Ulrich, Walter E., Jr. Power Sewing Machine Operation. Salt Lake City, Utah: Utah State Board for Vocational Education, 1969. 50 pp. ($2.25, l.p. Training power sewing machine operators in fundamentals of the trade.)

Vanderhoff, Margil. Clothes, Clues, and Careers. Lexington, Massachusetts: Ginn and Company, 1977. n.p. ($8.95, s.p.; $1.95, s.p., teacher's guide. History of clothes, ways in which clothes communicate, principles of design, consumer information, recycling of clothing, basic techniques in clothing construction, and career opportunities.)

S Vanderhoff, Margil. Clothes: Part of Your World. Boston, Massachusetts: Ginn and Company, 1973. 275 pp. ($8.95, l.p. Clothing for girls--then and now, personal appearance, buying clothes, caring for clothes, learning to sew, alterations and repairs, and vocations which require clothing and textiles knowledge.)

S Vanderhoff, Margil; Franck, Lavina; and Campbell, Lucille. Textiles for Homes and People. Lexington, Massachusetts: Ginn and Company, 1973. 516 pp. ($9.60, l.p. Textiles, fabric, textile laws and standards, consumer needs and wants, tailoring, and occupations in textiles.)

Visual Merchandising. New York, New York: National Retail Merchants Association, 1976. 219 pp. ($20.70, l.p. Budgeting, security, basics of store design, lighting, mannequins, shops, flag display, and other key topics.)

Watkins, Josephine Ellis. Fairchild's Who's Who in Fashion. New York, New York: Fairchild Publications, 1975. 295 pp. ($8.95, l.p. Fashion creators, their contributions to the field of fashion, and fashion writers.)

Westerman, Maxine. Elementary Fashion Design and Trade Sketching. New York, New York: Fairchild Publications, Inc., 1973. 111 pp. ($8.95, l.p. Supplies needed, good design, sources of inspiration for design, the front-view fashion figure, the basic pattern or "sloper", basic silhouettes, necklines, designing with seams, the use of shadows, shading of the vellum, designing skirts, designing for summer, the three-quarter view fashion figure, collars, sleeves and designing for winter.)

PAMPHLETS

Alterations and How to Make Them. Great Neck, New York: Kogos Publications Company, 1967. 44 pp. ($5.95. Alterations on men's garments: sack coats, frock coats, raglans, vests, and pants; printed in English and French.)

Bowar, Miriam. Clothing For the Handicapped: Fashion Adaptations For Adults and Children. Minneapolis, Minnesota: Sister Kenny Institute, 1977. 40 pp. ($2.40, l.p. Fashions for a variety of special needs, fashion designs adapted from well-known pattern companies, hints on fittings and alterations, and selecting the proper fabric.)

Care Labels. Washington, D.C.: Federal Trade Commission, 1972. 7 pp. (Free. Information found on care labels, following care labels, and products not covered by the FTC.)

Designing and Drafting Shirts for Men and Boys. Great Neck, New York: Kogos Publications Company. 60 pp. ($13.95, l.p. How to measure a shirt, standard shirt measurements, shirt making glossary, shirt grading scales and sizing charts.)

Efficiency and Incentives in the Cutting Room. Great Neck, New York: Kogos Publications Company, n.d. 65 pp. ($7.95, l.p. Basic techniques of marking, spreading and cutting techniques, cutting equipment and methods, cutting room standards, quality control, greater efficiency in the cutting room.)

Everything About Sewing Special Fabrics. New York, New York: Butterick Fashion Marketing Company, 1972. 48 pp. ($1.50, l.p. Selecting fabric for pattern: velvet, laces, satin, sheers, crepe, taffeta, brocade, metallics, beaded fabrics, jerseys, super-stretchables, ribbed fabrics, and cashmere.)

Everything About Sewing Trims. New York, New York: Butterick Fashion Marketing Company, 1971. 48 pp. ($1.50, l.p. Braid, bands, fringe, tassels, pompons, lace, ruffles, feathers, fur, beads, sequins, applique, decorative stitchery, patchwork, quilting, smocking, shirring, and decorative closures.)

Hannan, Watson M. Mechanics of Sewing. Great Neck, New York: Kogos Publications Company, 1963. 64 pp. ($8.95, l.p. Stitch formation, fittings and attachments, lockstitch machines, chainstitch machines, and automatic machines.)

Hannan, Watson M. The Methods of Sewing. Great Neck, New York: Kogos Publications Company, 1963. 85 pp. ($7.95, l.p. Methods; preparation for sewing; the sewing operation; disposal of work; bringing work to the operator; moving the work to the machines; method improvement; sewing machine maintenance; and manufacturing and sewing machine terms.)

How To Lay Out A Manufacturing Plant. Great Neck, New York: Kogos Publications Company. n.p. ($4.95, l.p. "Tailored" method of laying out a plant to meet specific needs of total organization.)

How To Make Shirts. Great Neck, New York: Kogos Publications Company. n.d. 23 pp. ($6.95, l.p. Forty-one steps involved in making a man's dress shirt in 12 minutes; work aids needed for application to specific shirt operations.)

How To Make Trousers (The 20 Minute Trouser). Great Neck, New York: Kogos Publications Company, n.d. 24 pp. (Forty-five steps for producing a good quality, book pocket, medium grade slack in 20 minutes.)

How To Set Up An Operator Training Course. Great Neck, New York: Kogos Publications Company. n.d. n.p. ($2.95, l.p. Outline of an operator training course.)

Look For That Label. Washington, D.C.: Federal Trade Commission, 1971. 5 pp. (Free. Location and information on label; labels on wool, furs, and textiles.)

Lyle, Dorothy Siegert. Clothing for Young Men. Washington, D.C.: Home Economics Education Association, 1970. 32 pp. ($2.50, l.p. Fashion trends, selection, and care of clothing.)

Mechanics of Pressing. Great Neck, New York: Kogos Publications Company. 134 pp. ($8.95, l.p. History and importance of pressing, handling of fabrics, variety and selection of pressing machine models, pressing equipment and supplies, proper care of equipment, art of pressing, and principles of installation.)

Perry, Patricia, ed. The Everything About Sewing Series from Vogue Patterns. New York, New York: Butterick Publishing, 1972. 48 pp. each. ($13.50, s.p., 12-pamphlet set; $1.13, s.p., each pamphlet. Easy unlined jackets, coats, etc.; fitted garments; fur and fur-like fabrics; knits; leather and leather-like fabrics; lingerie and loungewear; menswear, pants and jumpsuits; ponchos, capes, scarves, and stoles; special fabrics, swimwear, and trims.)

Piltch, Benjamin. Mack Works in a Clothing Factory. Liverpool, New York: Frank E. Richards Publishing Company, Inc., 1971. 60 pp. ($1.75, l.p. Simply written in dialogue form. Contains some games, puzzles, and exercises.)

Press Cladding and Pressing Efficiency. Great Neck, New York: Kogos publications Company, n.d. 32 pp. ($5.95, l.p. Press cladding, pressing synthetic fabrics, steam using equipment, ventilation and heat extraction from factories.)

A Scientific Approach to Operator Training. Arlington, Virginia: American Apparel Manufacturers Association, 1968. n.p. ($5.00, l.p. Training practices, theory and concept, the learning process, retraining, and personal appearances.)

Sewing Menswear: Pants. Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office, 1975. 30 pp. ($0.70, l.p. Couture, ready-to-wear, and hand-tailoring techniques; fabric selection; pattern fit; zipper; pockets; waistband; and finishing touches.)

Singer Student's Manuals. Murfreesboro, Tennessee : The Singer Company, 1972. 15 pp. each. ($0.15, s.p., each. Identifying principle parts of the sewing machine, preparing the machine for sewing, and basic sewing procedures.)

Textile Handbook. 5th ed. Washington, D.C.: American Home Economics Association, 1974. 130 pp. ($4.00, l.p. Natural and man-made fibers, yarns, fabrics, finishes, dyes, maintenance, labeling, legislation, and standards.)

Training In a Clothing Plant. Great Neck, New York: Kogos Publications Company. n.d. 31 pp. ($2.95, l.p. Training new personnel, a successful training program, untapped labor, and machine training.)

Training Sewing Machine Operators. Great Neck, New York: Kogos Publications Company. n.d. 225 pp. ($8.95, l.p. Theory and detailed methods of training sewing machine operators; case studies in different apparel plants.)

PAMPHLET SOURCES

The Arms Company, 206 West 40th Street, New York, New York 10018

Celanese Fibers Marketing Company, Consumer and Retail Information, 522 Fifth Avenue, New York, New York 10036

Coats & Clark, Inc., P. O. Box 1010, Toccoa, Georgia 30577

Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402

U.S. Consumer Product Safety Commission, Washington, D.C. 20207

U.S. Department of Agriculture, Washington, D.C. 20250

PERIODICALS

Bazaar. New York, New York: Hearst Corporation. ($12.00, 1 year subscription, $22.00, 2 year subscription. Published monthly. Fashion, beauty and health, travel, and special features.)

Co-ed. Englewood Cliffs, New Jersey: Scholastic Magazines, Inc. ($8.00, 9 issues. Published monthly--September to May/June, August. Special features on child development; intellectual, social, emotional, and physical aspects of teenage girls; food preparation; fashion: to make, to buy; housing; and money management.)

Fabric Facts. Joliet, Illinois: International Fabricare Institute. ($3.50, annual subscription. Published bi-monthly. Fabric information, dealing with fabric problems, construction techniques, and care information.)

Family Circle. ($0.45, single copy; available at newsstands. Published monthly. Home furnishings, decorating, food, fashions, beauty, health, diet and nutrition.)

Fibre and Fabric. Acton, Massachusetts: Fibre and Fabric Publishing Company. ($5.00, annual subscription. Published monthly. Advertising, book review, charts, illustrations, and trade literature.)

Forecast. Englewood Cliffs, New Jersey: Scholastic Magazines, Inc. ($8.00, 9 issues. Published monthly--September to May/June, August. Co-ed magazine. Teaching techniques, special features, clothing and textile arts, health and grooming, food and nutrition, home furnishings and equipment, careers, crafts, personal development, and consumer awareness.)

Future Homemaker. Austin, Texas: Texas Education Agency. ($0.20, a year. Available only to Texas FHA. Published four times a year--August, October, January, May. Highlights from homemaking programs in Texas.)

Illinois Teacher of Home Economics. Urbana, Illinois: Illinois Teacher, University of Illinois. ($7.50, 1-year subscription. Published five times during academic year. Teaching techniques and curriculum ideas.)

Ladies' Home Journal. New York, New York: Downe Publishing Company, Inc. ($6.99, 1-year subscription; $9.99, 2-year subscription; $0.75, single copy. Published monthly. Food and equipment, fashions and sewing, health and beauty, home furnishings, decorating, crafts, and child care.)

The Needle's Eye. Chicago, Illinois: Union Special Corporation. (Free. Published bi-monthly. Articles on various phases of industrial sewing.)

Penney's Forum. New York, New York: J.C. Penney Company, Inc. (Free, distributed by managers of J.C. Penney Stores, by-annually. Curriculum ideas, teaching techniques; and special features such as value clarification, consumerism, inter-personal relationships, attitudes, behavior, human potential, and other information for educators.)

Seventeen. New York, New York: Triangle Communications, Inc. ($10.50, 1 year subscription. Published monthly. Fashion, beauty, food, decorating ideas, and special features.)

Teen Times. Washington, D.C.: Future Homemakers of America. ($13.00, 1-year subscription; $0.75, single copy. Published quarterly--September, November, January, and March. In-depth projects to meet goals, using articles as teaching tools; career information, and member idea exchange.)

Tips and Topics. Lubbock, Texas: Texas Tech University. ($4.00, quarterly. Order from: Tips and Topics. Teaching ideas and information on current trends in the field of home economics.)

Vogue. New York, New York: Conde Nast Publications, Inc. ($12.00, 1 year subscription; $22.00, 2 year subscription. Published monthly. Order from Vogue. Fashion, beauty and health, nutrition and diet, travel, and special features.)

Vogue Patterns. New York, New York: Butterick Fashion Marketing Company. ($6.00, 1 year subscription; $11.00, 2 year subscription; $1.00, single copy. Published six times a year--January, March, May, July, September, and November. Order from Vogue Patterns. Fashion news, patterns, and sewing techniques.)

What's New In Home Economics. Philadelphia, Pennsylvania: North American Publishing Company. ($29.00, 15 issues. Order from: What's New In Home Economics. Published monthly--May, September, and December; twice monthly--January, February, March, April, October, and November. Special features on child development, consumer education, nutrition, clothing and textiles, housing, and money management; critique of new educational materials and teaching techniques.)

PERIODICAL SOURCES

School library and local newsstand

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TEACHING AIDS

American Man: Two Hundred Years of Authentic Fashion. Altoona, Pennsylvania: Butterick Publishing, 1977. ($45.00, l.p., purchase. Two filmstrips, color, sound, approximately 12 minutes each, two cassettes, teacher's guide. Part 1: Men's Fashions, 1776-1876; Part 2: Men's Fashions, 1876-Present.)

American Woman: Two Hundred Years of Authentic Fashion. Altoona, Pennsylvania: Butterick Publishing, 1977. ($45.00, l.p., purchase. Two filmstrips, color, sound, approximately 12 minutes each, two cassettes, teacher's guide, wall chart. Part 1: Women's Fashions, 1776-1876; Part 2: Women's Fashions, 1876-Present.)

Basic Parts and Threading of the Sewing Machine. Glendale, California: Aims Instructional Media Services, Inc., n.d. ($20.00, rental; $145.00, l.p., purchase. One 16 mm film, color, sound, 10 minutes. Basic parts of the sewing machine and their uses, threading the machine, needle insertion, bobbin winding and correct placement of bobbin in bobbin case; available in Spanish.)

Careers in Department Stores. New York, New York: Fairchild Books and Visuals, n.d. ($80.00, s.p., purchase. Twenty-eight slides. Opportunities from stock clerk and sales person to top store management.)

Careers in Fashion. New York, New York: Fairchild Books and Visuals, n.d. ($80.00, s.p., purchase. Thirty-four slides, color. Opportunities available in the fashion world; focuses on three key career areas: design/production, retailing, and communications.)

Careers in The Fashion Industry. Rev. ed. Altoona, Pennsylvania: Butterick Publishing, 1975. ($128.00, l.p., purchase. Eight filmstrips, approximately 12 minutes each, eight cassettes, teacher's guide. Who Needs Fashion?, Jobs--Lots of Them, Careers in Design and Merchandising, Careers in Manufacturing, Careers in Retailing, Careers in Promotion, Careers in Media, Making Your Career Decision.)

Display Roundup. New York, New York: Fairchild Books and Visuals. ($146.00, s.p., purchase. Seventy-five slides, color, sound, two cassettes. The value of effective display, creative displays to make the customer stop and look, store image, ways to use previously "unmerchandised" wall areas--both interior and exterior for merchandise display, and how to create an atmosphere which enhances the merchandise.)

Fashion Dresses Up the Environment. Dallas, Texas: S:HE, n.d. ($3.00, l.p. One fashion show script. Students present information about protecting the environment at the same time they entertain with pretty clothes.)

Fashion Hits The Road. Dallas, Texas: S:HE, n.d. ($3.00, l.p. One fashion show script. Models carry real road signs (or replicas) and the lead sentences are based on the sign; a hobo helps "stage" the show.)

Fashion In The Making: From Concept Through Production to Consumer. New York, New York: Fairchild Books and Visuals, n.d. ($80.00, s.p., purchase. Thirty-five slides. Promotion and advertising at wholesale and retail, delivery and inventory control, and survey of the New York manufacturing market.)

Fashion On Parade. Clemson, South Carolina: Vocational Education Media Center, n.d. ($14.00, l.p., purchase. One guidebook and 18 slides. Modeling techniques, commentary writing techniques, publicity, and thank you notes.)

Fashion, Student's Edition. Tallahassee, Florida: W/T American Enterprises Incorporated, n.d. ($3.50, l.p.; $1.50, l.p., answer book. Pencil puzzles, scrambles, word searches, telephone dials, winders, spirals, and numerous other types of puzzles which help to introduce, reinforce, review, and evaluate critical concepts.)

Frings, Virginia Stephens. Apparel Manufacturing...From the Inside Out. San Francisco, California: Design West, n.d. ($95.00, s.p., purchase. Sixty slides, color, sound. Step-by-step procedures in garment production design, fabrics, pattern making and grading, sample making, showroom sales, cutting, factory machinery and techniques, hand finishing, and shipping.)

Frings, Virginia Stephens. Design In Clothing. San Francisco, California: Design West, n.d. ($95.00, s.p., purchase. Sixty slides, color, and sound. Analyzes and compares examples of design elements in all types of clothing including: sources of inspiration, fabrication, line, color, shape, proportion, balance, repetition, emphasis, harmony, size and style ranges.)

Frings, Virginia Stephens. Your Career In Design and Merchandising. San Francisco, California: Design West, n.d. ($95.00, s.p., purchase. Forty slides, color, and sound. Designer, pattern maker, cutter, sample maker, piece goods buyer, sales representative, merchandise manager, buyer and assistant buyer, department manager, fashion coordinator, advertising copywriter, display artist, interior designer, contract or commercial designer, draftsman, floor and wall covering designer.)

How to Give a Fashion Show. New York, New York: Fairchild Books and Visuals. ($80.00, s.p., purchase. Thirty-one slides. Fashion shows with a professional touch, distributing work responsibilities, and selecting the fashion items to be featured in a fashion show.)

Metrics Made Easy. Costa Mesa, California: Franklin Clay Films, 1976. ($38.00, l.p., purchase with cassettes; $40.00, l.p., purchase with record. Two filmstrips, color, sound, 13 minutes each, cassettes or record, discussion guide. Film 1: Metric Cooking Made Easy; Film 2: Metric Sewing Made Easy.)

Modeling Manners. Kansas City, Missouri: RMI Media Productions, Inc. ($30.00, l.p., purchase. One filmstrip, color, sound, 30 minutes, record or cassette. Techniques of modeling clothes.)

New Trends in Advertising Promotion and Display. New York, New York: Fairchild Books and Visuals. ($90.00, s.p., purchase. Thirty-five slides, cassette. Display, advertising and promotional techniques to improve merchandising and distribution.)

A Salute to the Flag and Fashion. Dallas, Texas: S:HE, n.d. ($3.00, l.p. One fashion show script. Betsy Ross, narrator for show, directs the construction of a giant flag which is used as a backdrop--models represent states and adds her "star" to the flag.)

See and Sew. New York, New York: Butterick Publishing, n.d. ($2.98.00, l.p., purchase. Seven volumes, 68 lessons, 352 transparancies, Ready-Set-Sew book, wall chart, information sheets, and pamphlets; $50.00, l.p., each volume. Sewing Techniques: Vol. I, Get Ready To Sew; Vol. II, Get Perfect Fit; Vol. III, Get Set To Sew; Vol. IV, Sew I; Vol. V, Sew II; Vol. VI, Menswear I; and Vol. VII, Menswear II.)

Sewing and Clothing Construction. Bowie, Maryland: Robert J. Brady Company, n.d. ($274.75, l.p., purchase, complete series with transparencies; $145.20, l.p., purchase, complete series with slides; units may be purchased separately, one-hundred fifty-six transparencies or one-hundred sixty-two 35mm color slides. Unit I, Use of Basic Sewing Equipment; Unit II, Fabrics, Stitches, and Seams; Unit III, Preparing Fabrics for Cutting; Unit IV, Challenging Fabrics; Unit V, Zipper Applications; Unit VI, Putting In a Sleeve and Finishing a Sleeveless Armhole; Unit VII, Applications of Fastenings; Unit VIII, Interfacing Technique; Unit IX, Making Pockets; Unit X, Back Jacket and Coat Linings; Unit XI, Hemming Coats or Jackets and Lining Skirts; Unit XII, Putting on Skirtband and Hemming a Skirt; Unit XIII, Tailoring Collars; Unit XIV, How To Use a Pattern; Unit XV, Sewing With Stripes; Unit XVI, Types of Thread and Stitching; Unit XVII, Seams; and Unit XVIII, The Wardrobe.)

Sewing By Sight and Sound. New York, New York: Butterick Publishing, 1974. ($97.00, l.p., purchase. Twelve lessons, six flipcharts, six cassettes, 12 fashion patterns, teacher's guide. Seams, seam finishes; darts, cut-in-one casings; centered zippers, invisible zippers; shaped facings, all-in-one facings; set-in-sleeves, raglan sleeves; hems and hem finishes, and fasteners.)

Sewing To Fit. New York, New York: Butterick Publishing, 1976. ($85.00, l.p., purchase, with records or cassettes. Four filmstrips, color, records or cassettes, 20 spirit masters, teacher's guide. Pattern selection and adjustments for boys and girls, making accurate body measurements, analyzing body structure in order to choose the right figure type and pattern size, recognizing flattering fashion styles, and understanding when a garment fits well.)

Talon Thread and Needle Kit. New York, New York: Talon Education Department. ($1.00, l.p. One resource kit, 25 "thread" student leaflets, 15 "trouble shooter" cards, three project sheets, one poster. Thread construction, thread types and selection, and a basic guide to good hand and machine sewing.)

TEACHING AID SOURCES

American Textile Manufacturer Institute, 1501 Johnston Building, Charlotte,
North Carolina 28281

American Thread, Consumer Sewing Editor, High Ridge Park, Stamford, Connecticut 06905

Conso Products Company, Education Department, New York, New York 10010

LaMode Buttons, 140 Kero Road, Carlstadt, New Jersey 07072

Local county extension agent

Local 3M business products dealer

The McCall Pattern Company, Educational Department, P.O. Box 9119, Manhatten, Kansas 66502

Simplicity Pattern Co., Inc., Educational Division, 901 Wayne Street, Niles, Michigan 49121

The Singer Company, P.O. Box 1558, Murfreesboro, Tennessee 37130

PUBLISHER'S LIST

Aims Instructional Media
Services, Inc.
626 Justin Avenue
Glendale, CA 91201

American Apparel Manufacturers
Association
1611 North Kent Street
Arlington, VA 22209

American Home Economics Association
2010 Massachusetts Avenue, NW
Washington, DC 20036

Arco Publishing Company, Inc.
219 Park Avenue, South
New York, NY 10003

Bennett, Chas. A., Co., Inc.
809 West Detweiller Drive
Peoria, IL 61614

Bobbin Publications, Inc.
P.O. Box 527
1110 Shop Road
Columbia, SC 29202

Burgess Publishing Co.
7108 Ohms Lane
Minneapolis, MN 55435

Butterick Publishing
161 Avenue of the Americas
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